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FAMILIAR QUOTATIONS

WITH

PARALLEL PASSAGES FROM VARIOUS WRITERS

BY

J. C. GROCOTT

WITH AN APPENDIX CONTAINING QUOTATIONS FROM AMERICAN AUTHORS

BY

ANNA L. WARD

Co-Editor of "The Cyclopædia of Practical Quotations"

The wisdom of the wise, and the experience of ages, may be preserved by quotation

Isaac Disraeli, *Curiosities of Literature* (Quotation)

LONDON

GEORGE ROUTLEDGE AND SONS, LIMITED

BROADWAY, LUDGATE HILL

MANCHESTER AND NEW YORK

PREFACE.

FIVE and twenty years ago I began to make a collection of Quotations and parallel passages, with the "chapter and verse," and line whence taken, and the result of my labours was published in 1854. In February, 1863, the second edition was issued, in January, 1866, a third was published, a fourth followed, and now a sixth is called for. One of the objects of a book of this description (and an important one also) is to discover the author of the idea, image, or phrase which has become familiar to us, and with that in my mind I have given numerous parallel passages from the translations of the Latin and Greek classics, and my readers will see how great a share the ancients had in the authorship of the quotations now in daily use.

The late Mr. D'Israeli says "one of the most elegant of literary recreations is that of tracing poetical or prose imitations and similitudes; and there are few men of letters who have not been in the habit of marking parallel passages, or tracing imitation in the thousand shapes it assumes."—(*Curiosities of Lit.*, vol. 2.)

The reference to the chapter, act, scene, book, and number of the line of each quotation, was given in Murray's Handbook of Familiar Quotations, and in Mr. Gent's Book of Familiar Quotations, and in my own, all which were contemporaneously issued in the early part of the year 1854; and to us credit is due for that improvement. The present volume contains upwards of six thousand four hundred quotations and parallel passages.

The additions to the present issue are from the Holy Scriptures, HEBER, WASHBOURNE, FULLER, SWIFT, SYDNEY SMITH, LANDELLS, PARKER, the FLETCHERS, DE FOE, SOUTHEY, SELDEN, TENNYSON, LONGFELLOW, STOWELL, DE QUINCEY, WEBSTER, MASON, LYLY, GASCOIGNE, P. SIDNEY, OLDHAM, PUTTENHAM, and EARLE.

J. C. G

QUOTATIONS.

ABIDE.—Abide with us, for it is toward evening, and the day is far spent.

ST. LUKE, Chapter xxiv., Verse 29.
(Two of the disciples to our Lord on the way to Emmaus.)

Abide with us from morn till eve.

KEBLE.—The Christian Year.

ABRA.—Abra was ready ere I call'd her name;
And, though I call'd another, Abra came.
Her absence made the night, her presence brought the day.

PRIOR.—Solomon, Book II., Lines 363, 598.

When Hamilton appears, then dawns the day.
And when she disappears, begins the night.

LANSDOWN.—To the Duchess.

ABSENCE.—In the hope to meet
Shortly again, and make our absence sweet.

BEN JONSON.—Underwoods, an Elegy.

Distance sometimes endears friendship, and absence sweeteneth it.

HOWELL.—Familiar Letters, Book I., Section I., No. 6.

An hour or two
Never breaks squares in love; he comes in time
That comes at all; absence is all love's crime.

BEAUMONT and FLETCHER.—The Widow, Act II. Scene 2.

Absence makes the heart grow fonder.

THOMAS HAYNES BAYLEY.—Isle of Beauty; Odes to Rosa.

What vigour absence adds to love.

FLATMAN.—Weeping at parting, a song.

Absence in most, that quenches love,
And cools the warm desire;
The ardour of my heart improves,
And makes the flame aspire.

COTTON.—A Song, Verse 2.

ABSENCE.—Friends, though absent, are still present.
CICERO.—On Friendship, Chapter VII.

He shone with the greater splendour because he was not seen.
TACITUS.—Annals 3, 76.

ABSENT.—Absent in body, but present in spirit.
ST. PAUL.—1 Cor., Chapter v. Verse 3.

[The mottoes or phrases, "Though lost to sight, to memory dear," and "Though absent, not forgotten," are probably derived from the passage in Cicero; for I have not met with them in my reading, neither can I learn that they are to be found in any author.]

ABSTRACTS.—They are the abstracts, and brief chronicles of the time.
SHAKSPERE.—Hamlet, Act II. Scene 2.
(Hamlet's direction to see the players well bestowed.)

Brief abstract and record of tedious days.
SHAKSPERE.—King Richard III., Act IV. Scene 4.
(Duchess to Queen Margaret.)

ABUSE.—Nor aught so good, but, strain'd from that fair use,
Revolts from true birth, stumbling on abuse.
SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.
(Friar Lawrence at his cell door.)

When you abuse another do you ne'er look back upon yourself?
PLAUTUS.—Pseudolus, Act II Scene 2, Line 18.

ACCIDENTS.—Wherein I spoke of most disastrous chances:
Of moving accidents by flood and field.
SHAKSPERE.—Othello, Act I. Scene 3.
(To the Senate, justifying his marriage with Desdemona.)

ACCOMMODATED.—That is, when a man is, as they say, accommodated: or where a man is—being—whereby—he may be thought to be accommodated, which is an excellent thing.
SHAKSPERE.—King Henry IV., Part II. Act III. Scene 2.
(Bardolph and one with him.)

ACES.—We gentlemen, whose chariots roll only upon the four aces, are apt to have a wheel out of order.
SIR JOHN VANBRUGH.—The Provoked Husband, Act II., by CIBBER.

On the four aces doom'd to roll.
CHURCHILL.—The Duellist, Book I. Line 68.

ACHES.—Up start as many aches in his bones, as there are ouches in his skin.

GEORGE CHAPMAN.—The Widow's Tears.

[This word is a dissyllable and to be pronounced *aitches*. In SWIFT'S own edition of "The City Shower" he had "old aches throb," but modern printers who lost the right pronunciation treated *aches* as a monosyllable, and then to complete the metre have foisted in "aches *with* throb.' A good example of this occurs in Hudibras, pt 3, canto 2, line 407.]

Can by their pangs and aches find
All turns and changes of the wind.

[The rhythm here demands the dissyllable *a-ches* as used by the elder writers Shakspere particularly, who in his Tempest makes Prospero threaten Caliban,]

If thou neglect'st, or dost unwillingly
What I command, I'll rack thee with old cramps;
Fill all thy bones with *aches*; make thee roar
That beasts shall tremble at thy din.

SHAKSPERE.—The Tempest, Act I. Scene 2.
(Prospero and Caliban.)

[John Kemble was aware of the necessity of using the word in this instance as a dissyllable, but he was ridiculed by the O. P. critics, and a medal was struck on the occasion which served only to perpetuate their own ignorance. See Disraeli's Cur. of Lit., Vol. I. p. 81.]

ACT.—The last act crowns the play.

QUARLES.—Emblems, Book I. Epigram 15.

ACTING.—Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream.

SHAKSPERE.—Julius Cæsar, Act II. Scene 1.
(Brutus, after Cassius had moved him against Cæsar.)

ACTION.—Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature.

SHAKSPERE.—Hamlet, Act III. Scene 2.
(His directions to the players.)

ACTIONS.—Prodigious actions may as well be done
By weaver's issue, as by prince's son.

DRYDEN.—Absalom and Achithophel, Part I. Line 638.

Actions of the last age, are like almanacs of the last year.

DENHAM—The Sophy.

His actions speak much stronger than my pen.

CHURCHILL.—The Candidate, Line 106.
(Of John Wilkes.)

ACTOR.—He loved his friends (forgive this gushing tear;
Alas! I feel I am no actor here.)
LYTTLETON.—Prologue to Thomson's Coriolanus.

As in a theatre, the eyes of men,
After a well-graced actor leaves the stage,
Are idly bent on him that enters next,
Thinking his prattle to be tedious;
Even so, or with much more contempt, men's eyes
Did scowl on Richard; no man cried, God save him!
SHAKSPERE.—King Richard II, Act V. Scene 2.
(York to his Duchess.)

ACTS.—Our acts our angels are, or good or ill,
Our fatal shadows that walk by us still.
FLETCHER.—Honest Man's Fortune.

ADIEU.—I take a long, last, lingering view;
Adieu! my native land, adieu!
LOGAN.—The Lovers, Verse 15.

Adieu, adieu! my native shore
Fades o'er the waters blue.
BYRON.—Childe Harold, Canto I., Stanza 13.

ADMIRE.—Not to admire is all the art I know,
To make men happy and to keep them so.
CREECH.—Translator of Horace.

ADORE.—We bear it calmly, though a ponderous woe,
And still adore the hand that gives the blow.
POMFRET.—To his Friend.

Led like a victim, to my death I'll go,
And, dying, bless the hand that gave the blow.
DRYDEN.—The Spanish Friar, Act II. Scene 1.

Adored through fear, strong only to destroy.
COWPER.—Winter Morning Walk, Book V. Line 445.

ADORN.—She came adorned hither like sweet May.
SHAKSPERE.—King Richard II., Act V. Scene 1.
(Speaking of his Queen.)

Th' adorning thee with so much art
Is but a barbarous skill;
'Tis like the poisoning of a dart,
Too apt before to kill.
COWLEY.—The Waiting-Maid, Verse 4.

A poet, naturalist, and historian, who scarcely left any style of writing untouched, and touched nothing that he did not adorn.
DR. JOHNSON.—Epitaph on Goldsmith, from Croker's translation.

ADVERSARY.—Oh that mine adversary had written a book.
JOB.—Chapter xxxi. Verse 35.

And do as adversaries do in law:
Strive mightily, but eat and drink as friends.
SHAKSPERE.—Taming of the Shrew, Act I. Scene 2. (Tranio to Hortensio.)

ADVERSITY.—A man I am, cross'd with adversity.
SHAKSPERE.—Two Gentlemen of Verona, Act IV Scene 1. (Valentine to the Outlaws.)

A wretched soul, bruis'd with adversity,
We bid be quiet when we hear it cry;
But were we burden'd with like weight of pain,
As much, or more, we should ourselves complain.
SHAKSPERE.—Comedy of Errors, Act II. Scene I. (Adriana to Luciana.)

Sweet are the uses of adversity;
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.
SHAKSPERE.—As You Like It, Act II. Scene 1. (The Duke to Amiens and other Lords.)

On every thorn delightful wisdom grows;
In every rill a sweet instruction flows.
DR. YOUNG.—Sat. I. Line 249.

Adversity's sweet milk, philosophy.
SHAKSPERE.—Romeo and Juliet, Act III. Scene 3, (The Friar to Romeo.)

Love is maintain'd by wealth; when all is spent,
Adversity then breeds the discontent.
HERRICK.—Hesperides, Aphorisms, No. 144.

The fire of my adversity has purged the mass of my acquaintance.
BOLINGBROKE.—To Swift, 17th March, 1719.

AFFECTATION.—There affectation, with a sickly mien,
Shows in her cheek the roses of eighteen.
POPE.—Rape of the Lock, Canto IV. Line 31.

On the rich quilt sinks with becoming woe,
Wrapt in a gown, for sickness and for show.
POPE.—Ibid, Line 35.

By giving sixty five's pale wither'd mien,
The blooming roses of sixteen.
WOLCOT.—The Romish Priest.

AFFECTATION.—Die of a rose in aromatic pain.
POPE.—Essay on Man, Epistle I. Line 200.

AFFECTION.—Entire affection hateth nicer hands.
SPENCER.—Fairy Queen, Book I. Canto VIII. Stanza 40. (That is, disdains *nicety.*)

Set your affection on things above, not on things on the earth.
COLOSSIANS—Chapter iii. Verse 2.

AFFLICTION.—Had it pleased Heaven
To try me with affliction; had he rain'd
All kinds of sores and shames on my bare head;
Steep'd me in poverty to the very lips;
Given to captivity me and my utmost hopes;
I should have found in some place of my soul
A drop of patience
SHAKSPERE.—Othello, Act IV. Scene 2 (The Moor to Desdemona.)

When Providence, for secret ends,
Corroding cares, or sharp affliction, sends;
We must conclude it best it should be so,
And not desponding or impatient grow.
POMFRET.—To his Friend under Affliction.

Heaven is not always angry when he strikes,
But most chastises those whom most he likes.
POMFRET.—Ibid.

Affliction is not sent in vain—
From that good God who chastens whom he loves!
SOUTHEY.—Madoc. Part III. 27.

Are afflictions aught
But mercies in disguise? th' alternate cup,
Medicinal though bitter, and prepar'd
By love's own hand for salutary ends.
MALLET.—Amyntor and Theodora, Canto III. Line 176.

There is healing in the bitter cup,
SOUTHEY.—Madoc, Part III. 27.

'Tis a physic
That's bitter to sweet end.
SHAKSPERE.—Measure for Measure, Act IV. Scene 6. (Isabella to Mariana.)

Thy pleasure points the shaft, and bends the bow;
The cluster blasts, or bids it brightly glow.
DR. YOUNG.—The Last Day, Book II. Line 349.

AFFRONT.—Am I to set my life upon a throw,
Because a bear is rude and surly? No—
A moral, sensible, and well-bred man,
Will not affront me, and no other can.
COWPER.—Conversation, Line 191.—See "Duelling."

AFTER.—After me the deluge. *Après moi le deluge.*
MADAME DE POMPADOUR.—3 Notes and Queries, 397.

When I am dead, may earth be mingled with fire! Ay, said Nero, and while I am living, too.
From a Greek Tragedian. See Riley's Dictionary, Classical Quot., 535.

After the war, aid.—GREEK PROVERB.

After death the doctor.—ENGLISH PROVERB.
RILEY.—*Supra*, 540. Geo. Herbert, Jacula Prudentum.

AGE.—Age and want sit smiling at the gate.
POPE.—Moral Essays, to Bathurst, Epistle III., Line 266.

Slow-consuming age.
GRAY.—Ode on Eton College, Verse 9.

Borne on the swift, tho' silent wings of time,
Old age comes on apace, to ravage all the clime.
BEATTIE.—The Minstrel, Verse 25, Line 8.

Age shakes Athena's tower, but spares gray Marathon.
BYRON.—Childe Harold, Canto II., Stanza 88, last Line.

Age cannot wither her, nor custom stale
Her infinite variety.
SHAKSPERE.—Anthony and Cleopatra, Act II. Scene 2. (Enobarbus to Mecænas.)

Your date is better in your pie
And your porridge, than in your cheek.
SHAKSPERE.—All's Well that ends Well, Act I. Scene 1. (Parolles to Helena.)

Some smack of age in you, some relish of the saltness of time.
SHAKSPERE.—King Henry IV., Part II., Act I. Scene 2. (Falstaff to the Chief Justice.)

I have seen more days than you.
SHAKSPERE.—Julius Cæsar, Act IV. Scene 1. (Anthony to Octavius.)

While grace celestial with enliv'ning ray
Beam'd forth to gild the ev'ning of his day.
DR. HARTE.—Eulogius.

AGE.—Age too, shines out, and garrulous recounts the feats of youth.

THOMSON.—Autumn, Line 1229.

Thou shalt go to thy fathers in peace, thou shalt be buried in a good old age.

GENESIS, Chap. xv. Verse 15. (God to Abraham.)

Come forth, old man,—thy daughter's side
Is now the fitting place for thee:
When time has quell'd the oak's bold pride,
The youthful tendril yet may hide
The ruins of the parent tree.

SCOTT.—*Woodstock*, Chap. II.

Down his neck his reverend lockes
In comelye curles did wave;
And on his aged temples grewe
The blossomes of the grave.

OLD BALLAD.—2 Percy Reliques, 171.

Dear daughter, I confess that I am old;
Age is unnecessary: on my knees I beg
That you'll vouchsafe me raiment, bed, and food.

SHAKSPERE.—King Lear, Act II. Scene 4.
(The King to his daughter Regan.)

You see me here,—a poor old man,
As full of grief as age; wretched in both!

SHAKSPERE.—King Lear, Act II. Scene 4. (The same.)

He is older than Saturn.

LE SAGE.—Gil Blas, Vol. I. Book III. Chap. II.

An age that melts with unperceived decay,
And glides in modest innocence away;
Whose peaceful Day benevolence endears,
Whose Night congratulating conscience cheers;
The general favourite as the general friend:
Such age there is, and who shall wish its end?

DR. JOHNSON.—Vanity of Human Wishes, Line 293.

O, sir! I must not tell my age.
They say women and music should never be dated.

GOLDSMITH.—She Stoops to Conquer, Act III.

Just at the age 'twixt boy and youth,
When thought is speech, and speech is truth.

SCOTT.—Marmion, Introduction to 2nd Canto.

Tell me what you find better, or more honourable than age. Is not wisdom entail'd upon it? Take the pre-eminence of it in every thing; in an old friend, in old wine, in an old pedigree.

SHAKERLY MARMION.—The Antiquary, Act II. Scene 1.

AGE.—Old friends are best. King James us'd to call for his old shoes, they were easiest for his feet.

SELDEN.—Table Talk, title "Friends."
(ARBER'S English Reprints, 51.)

[Alonso of Aragon was wont to say in commendation of Old Age, that age appeared to be best in these four things; Old Wood to burn! Old Wine to drink! Old Friends to trust! Old Authors to read! (From BARTLETT'S book of Quotations, 334.) Quoting MELCHIOR.]

We see time's furrows on another's brow,
How few themselves in that just mirror see!

YOUNG.—Night V. Lines 627, 629.

Press'd with the weight of more than fourscore years.

LILLO.—The Christian Hero, Act II.

His cheek the map of days outworn.

SHAKSPERE.—Sonnet 68.

To the old, long life and treasure;
To the young, all health and pleasure.

BEN JONSON.—A song in the Gipsies Metamorphosed.

When the age is in, the wit is out.

SHAKSPERE.—Much Ado About Nothing, Act III. Scene 5. (Dogberry.)

Crabbed age and youth, cannot live together.

SHAKSPERE.—The Passionate Pilgrim, Stanza 10.

AGE (THE).—The *glory* and the *scandal* of the age.

OLDHAM.—Satire against poetry. (Alluding to Butler.)

At length Erasmus, that great injured name,
The *glory* of the priesthood and the *shame.*

POPE.—On Criticism, Part III, Line 694.

Of some for *glory* such the boundless rage,
That they're the blackest *scandal* of the age.

DR. YOUNG.—Satire IV. Line 65.

AGREE.—In every age and clime we see,
Two of a trade can ne'er agree.

GAY.—Fable XXI. Line 43.

ALBION.—A heroine shall Albion's sceptre bear,
With arms shall vanquish earth, and heaven with prayer.

DR. GARTH.—The Dispensary, Canto II. Line 73.

ALE.—A quart of ale is a dish for a king.

SHAKSPERE.—Winter's Tale, Act IV. Scene 2. (Song by Autolycus.)

Balm of my cares, sweet solace of my toils,
Hail, juice benignant!

T. WARTON.—On Oxford Ale.

ALE.—Hot was the play; 'twas language, wit, and tale;
Like them that find meat, drink, and cloth in ale.
DRYDEN.—Prologue to the Conquest of Granada, Part I.

Hath thy ale virtue, or thy beer strength, that the tongue of man may be tickled, and his palate pleased in the morning.
BEN JONSON.—Bartholomew Fair, Act II. Scene 1.

ALEMBIC.—This matron, whitened with good works and age,
Approached the Sabbath of her pilgrimage;
Her spirit to Himself the Almighty drew,
Breathed on the Alembic, and exhaled the dew.
DR. HARTE.—Eulogius.

["Pilgrimage." Her day of rest in this life. "Alembic." An alembic is a glass or copper vessel used in distillation, and breathed upon will produce dew or steam. The Almighty is here supposed to breathe upon the good matron (who may be likened to the vessel), and the dew of his breath is, in the imagination of the poet, her spirit condensed, exhaled, and drawn up to heaven.—(See Disraeli's Curiosities of Literature, article "History of New Words, vol. iii. on the Alembique of the French."]

ALL.—All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts.
His acts being seven ages.
SHAKSPERE.—As You Like It, Act II. Scene 7. (Jaques.)

All men act the player's part.
PETRONIUS ARBITER.

Who can direct, when all pretend to know?
GOLDSMITH.—The Traveller, Line 64.

Yet, while my Hector still survives, I see
My father, mother, brethren, all, in thee.
POPE.—The Iliad, Book VI. Line 544.

All eye, all ear.
YOUNG.—Night III. Line 452; Night V. Line 889.

All is not well.
SHAKSPERE.—Hamlet, Act I. Scene 2. (To himself.)

All's well that ends well, yet.
SHAKSPERE.—All's Well that Ends Well, Act V. Scene 1. (Helena to the Widow.)

All men think all men mortal but themselves.
DR. YOUNG.—Night I. Line 424.

Ay, when the special thing is well obtain'd,
That is—her love; for that is all in all.
SHAKSPERE.—Taming of the Shrew, Act II. Scene 1. (Baptista to Petruchio.)

ALL.—All Nature is but Art, unknown to thee;
All chance, direction, which thou canst not see;
All discord, harmony not understood;
All partial evil, universal good;
And, spite of pride, in erring reason's spite,
One truth is clear, WHATEVER IS, IS RIGHT.
POPE.—Essay on Man, Epistle I. Line 289. See title "RIGHT."

All things that are,
Are with more spirit chased than enjoy'd.
SHAKSPERE.—Merchant of Venice, Act II. Scene 6. (Gratiano to Salarino.)

All in the Downs the fleet was moor'd.
GAY.—The Song of Black-Eyed Susan.

All things work together for good to them that love God.
ROMANS, Chapter viii. Verse 28.

ALLIGATOR.—Oh there's nothing to be hoped for from her: she's as headstrong as an *allegory* on the banks of the Nile.
SHERIDAN.—The Rivals, Act III. Scene 3.

ALLUSIONS.—Nay, no *delusions* to the past—Lydia is convinced; speak, child.
SHERIDAN.—The Rivals, Act V. Scene 3.

ALMIGHTY.—These, as they change, Almighty Father, these
Are but the varied God! The rolling year
Is full of thee.
THOMSON.—A Hymn, Line 1.

ALONE.—What is the worst of woes that wait on age?
What stamps the wrinkle deeper on the brow?
To view each loved one blotted from life's page,
And be alone on earth, as I am now.
BYRON.—Childe Harold, Canto II. Stanza 98.

Pros. What wert thou if the king of Naples heard thee?
Fer. A single thing as I am now.
SHAKSPERE.—The Tempest, Act I. Scene 2.

When musing on companions gone,
We doubly feel ourselves alone.
SCOTT.—Marmion, Introduction to Canto II.

She lived all alone, in a house by herself.
LONGFELLOW.—Hyperion, Book I. Chap II.

Nobody with me at sea but myself.
GOLDSMITH.—The Haunch of Venison, Line 60.

The time never lies heavy upon him; it is impossible for him to be alone
ADDISON.—Spectator, No. XCIII. See title 'Leisure.'

ALONE.—It is not good that man should be alone.
GENESIS.—Chap. ii. Ver. 18.

Alone, alone, all, all alone,
Alone in a wide, wide sea.
COLERIDGE.—The Ancient Mariner, Part IV

AMBITION—Ambition this shall tempt to rise,
Then whirl the wretch from high,
To bitter Scorn a sacrifice,
And grinning infamy.
GRAY.—Prospect of Eton College, Stanza 8.

They that stand high, have many blasts to shake them;
And if they fall, they dash themselves to pieces.
SHAKSPERE.—King Richard III., Act I. Scene 3.
(Queen Margaret to Gloster.)

The highest and most lofty trees have the most reason to dread the thunder.
ROLLIN.—Ancient History, Book VI. Chap. II.

I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself,
And falls on the other.
SHAKSPERE.—Macbeth, Act I. Scene 7.

Wild ambition loves to slide, not stand,
And fortune's ice prefers to virtue's land.
DRYDEN.—Absalom and Achithophel, Part I. Line 196.

When that the poor have cried, Cæsar hath wept:
Ambition should be made of sterner stuff.
SHAKSPERE.—Julius Cæsar, Act III. Scene 2.
(Anthony to the Citizens.)

Fling away ambition;
By that sin fell the angels.
SHAKSPERE.—King Henry VIII., Act III. Scene 2.
(Wolsey to Cromwell.)

A hop and skip shall raise the son of a cobbler, well underlaid with pieces, to the government of a prince, till overmuch ambitious cutting wears him to his last.
NABBES.—Microcosmus, Act II.

From servants hasting to be gods.
POLLOK.—The Course of Time, Book II.

All my ambition is, I own,
To profit and to please unknown;
Like streams supplied from springs below,
Which scatter blessings as they go.
COTTON.—To the Reader

AMBITION.—Then should misery's sons and daughters
In their lowly dwellings sing;
Bounteous as the Nile's dark waters,
Undiscover'd as its spring,
I would scatter o'er the land
Blessings with a secret hand.

JAMES MONTGOMERY.—The Lyre, Ver. 7.

AMEN.—Amen! responded my uncle Toby, laying his hand upon his heart.

STERNE.—Tristram Shandy, Vol. IX. Chap. VI.

I had most need of blessing, and amen stuck in my throat.

SHAKSPERE.—Act II. Scene 2.
(Macbeth to his Lady.)

AMONG.—They went out from us, but they were not of us; for if they had been of us, they would no doubt have continued with us.

ST. JOHN.—Epi. i., Chap. 2, Ver. 19.

I stood
Among them, but not of them.

BYRON.—Childe Harold, Canto III. Stanza 113.

AMOROUS.—Still amorous, and fond, and billing,
Like Philip and Mary on a shilling.

BUTLER.—Hudibras, Part III. Canto I., Line 687.

ANCIENT.—The Ancient of Days.

DANIEL.—Chap. vii. Ver. 9. (The Deity.)

The Ancients of his people.

ISAIAH.—Chap. iii. Ver. 14; Jeremiah, Chap. xix. Ver. 1.

My Ancient.

SHAKSPERE.—Othello, Act I. Scene 3.
(The Moor to the Duke.)

ANGELS.—"In a fortnight or three weeks," added my uncle Toby, smiling, "he might march." "He will never march, an' please your honour, in this world," said the corporal. "He *will* march," said my uncle Toby, rising up from the side of the bed, with one shoe off. "An' please your honour," said the corporal, "he will never march but to his grave." "He *shall* march," cried my uncle Toby, marching the foot which had a shoe on, though without advancing an inch; "he *shall* march to his regiment." "He cannot stand it," said the corporal. "He shall be supported," said my uncle Toby. "He'll drop at last," said the corporal, "and what will become of his boy?" "He *shall not* drop," said my uncle Toby, firmly. "A-well-a-day! do what we can for him," said Trim, maintaining his

point, "the poor soul will die." "*He shall not die, by G—!*" cried my uncle Toby. The *Accusing Spirit*, which flew up to Heaven's chancery with the oath, blushed as he gave it in; and the *Recording Angel*, as he wrote it down, dropped a tear upon the word, and blotted it out for ever.

STERNE.—Tristram Shandy, Vol. VI. Chap. VIII.

ANGELS.—But sad as angels for the good man's sin,
Weep to record, and blush to give it in.

CAMPBELL.—Pleasures of Hope, Part II.

There written, all
Black as the damning drops that fall
From the denouncing angel's pen,
Ere mercy weeps them out again.

TOM MOORE.—Paradise and the Peri in Lallah Rookh.

[Both Campbell and Moore seem to have imitated Sterne.]

The accusing BYERS flew up to Heaven's chancery,
Blushing like scarlet with shame and concern;
The Archangel took down his tale, and in answer he
Wept. (See the works of the late Mr. Sterne.)
Indeed, it is said, a less taking both were in
When after a lapse of a great many years,
They book'd Uncle Toby five shillings for swearing,
And blotted the fine out again with their tears.

THOMAS INGOLDSBY.—A Lay of St. Nicholas.

[The person here designated the "accusing BYERS" was a prince of informers against stage coachmen in their day, whom he accused of overloading and the like, and gained a livelihood by laying informations before the Justices.]

And thus, like to an angel o'er the dying
Who die in righteousness, she lean'd.

BYRON.—Don Juan, Canto II. Stanza 144.

O, the more angel she,
And you the blacker devil!

SHAKSPERE.—Othello, Act V. Scene 2.
(Emilia to Othello.)

Angels and ministers of grace, defend us!

SHAKSPERE.—Hamlet, Act I. Scene 4.
(The Ghost Scene.)

ANGER.—Why, look you, how you storm!
I would be friends with you, and have your love.

SHAKSPERE.—Merchant of Venice, Act 1. Scene 3.
(Shylock to Antonio.)

In a troubled sea of passion toss'd.

MILTON.—Paradise Lost, Book X. Line 718.

ANGER.— Anger is like
A full-hot horse; who, being allow'd his way,
Self-mettle tires him.
SHAKSPERE.—King Henry VIII., Act I. Scene 1 (Norfolk to Buckingham.)

Never anger
Made good guard for itself.
SHAKSPERE. — Anthony and Cleopatra, Act IV Scene 1. (Mecænas to Cæsar.)

You shall see—I'll sweeten her, and she'll cool like a dish of tea.
COLLEY CIBBER.—The Careless Husband, Act IV. Scene 1.

And to be wroth with one we love
Doth work like madness in the brain.
COLERIDGE.—Christabel, Part II.

ANGUISH.—One pain is lessen'd by another's anguish;
One desperate grief cures with another's languish.
SHAKSPERE.—Romeo and Juliet, Act I. Scene 2. (Benvolio to Romeo.)

Grief finds some ease by him that like does bear.
SPENSER.—Daphnaida, Line 67.

The man who melts
With social sympathy, though not allied,
Is of more worth than a thousand kinsmen.
EURIPIDES.—Orestes, 805.—(Dr. Ramage, 133.)

Nor light the recompense, when they who hear,
Melt at the melancholy tale, and drop—
In pity drop, the sympathizing tear.
ÆSCHYLUS.—Prometheus, 637.—(Dr. Ramage, 8. (Beautiful Thoughts from Greek Authors.)

ANNALS.—The short and simple annals of the poor.
GRAY.—Elegy, Verse 8.

ANNIHILATE.—Ye gods, annihilate but space and time,
And make two lovers happy.
POPE.—Martin Scriblerus, Chapter XI.

ANTHEM.—Where through the long-drawn aisle and fretted vault
The pealing anthem swells the note of praise.
GRAY.—Elegy, Verse 10.

ANTICIPATION.—Well, Sir Anthony, since you desire it, we will not *anticipate* the *past;* so mind, young people, our *retrospection* will now be all to the *future.*
SHERIDAN.—The Rivals, Act IV. Scene 2.

APOTHECARY.—I do remember an apothecary,
And hereabouts he dwells.
SHAKSPERE.—Romeo and Juliet, Act V. Scene 1
(To himself.)

Long has he been of that amphibious fry,
Bold to prescribe and busy to apply.
DR. GARTH.—The Dispensary, Canto II. Line 118.

APPAREL.—Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man.
SHAKSPERE.—Hamlet, Act I. Scene 3
(Polonius to Laertes.)

A civil habit oft covers a good man.
BEAUMONT and FLETCHER.—Beggar's Bush,
Act II. Scene 3.

A loyal bosom in a garb uncouth.
PYE.—Alfred, Book II. Line 558.

As the sun breaks through the darkest clouds,
So honour peereth in the meanest habit.
SHAKSPERE.—Taming of the Shrew, Act IV
Scene 3. (Petruchio to Catherine.)

Through tatter'd clothes small vices do appear;
Robes and furr'd gowns hide all. Plate sin with gold,
And the strong lance of justice hurtless breaks;
Arm it in rags, a pigmy's straw doth pierce it.
SHAKSPERE.—King Lear, Act IV. Scene 6.
(Lear to Gloster.)

Marry, come up, sir, with your gentle blood!
Here's a red stream beneath this coarse blue doublet,
That warms the heart as kindly as if drawn
From the far source of old Assyrian kings.
SCOTT.—Fortunes of Nigel, Chap. XXXI.

Opinion's but a fool, that makes us scan
The outward habit by the inward man.
SHAKSPERE.—Pericles, Act II. Scene 2.
(Simonides to the Lords.)

How greatest geniuses oft lie concealed.
PLAUTUS.—Captivi, Act I. Scene 2.
(Riley.)

APPEAL.—I appeal unto Cæsar.
ST. PAUL, answering for himself before Festus
Acts of the Apostles, Chap. xxv Ver. 11.

APPEAL.—I have heard of a judge who, upon the criminal's appeal to the dreadful day of judgment, told him he had incurred a *premunire* for appealing to a foreign jurisdiction.

SWIFT—The Drapier's Letter to Viscount Molesworth

APPENDIX—A small appendix of mine.

FOOTE.—The Lame Lover, Act III.

APPETITE.—Here's neither want of appetite nor mouths,
Pray Heaven we be not scant of meat or mirth.

SCOTT.—Peveril of the Peak, Chapter III.

Appetite comes with eating, said Angeston.

RABELAIS.—Gargantua I. 5; So, Hamlet, Act I Scene 2.

[Where, referring to his mother's affection for the late King, he exclaims, "Heaven and earth! must I remember? Why, she would hang on him as if increase of appetite had grown by what it fed on."]

Why, at this rate, a fellow that has but a groat in his pocket, may have a stomach capable of a ten-shilling ordinary.

CONGREVE—Love for Love, Act II. Scene 7.

A stomach as sharp as a shark's; never was in finer condition for feeding.

FOOTE.—The Patron, Act I.

Doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age.

SHAKSPERE.—Much Ado About Nothing, Act II. Scene 3. (Benedick.)

APPLAUD.—I would applaud thee to the very echo
That should applaud again.

SHAKSPERE.—Macbeth, Act V. Scene 3. (Macbeth to the Doctor.)

APPLAUSE.—The applause of a single human being is of great consequence.

DR. JOHNSON, 1780 (Boswell).

So was that which
From the Alehouse and the inn
Opening on the narrow street,
Came the loud convivial din,
Singing and applause of feet.

LONGFELLOW.—Oliver Basselin, Verse 7.

APPLES.—While tumbling down the turbid stream,
Lord love us! how we apples swim.

MALLET.—Tyburn.

APPLIANCES.—With all appliances and means to boot.

SHAKSPERE.—King Henry IV., Part II. Act III Scene 1. (The King's Soliloquy to Sleep.)

APPREHENSION.—O God help me! God help me! how long have you possess'd apprehension?

SHAKSPERE.—Much Ado About Nothing, Act III. Scene 4. (Beatrice to Margaret.)

The apprehension of the good
Gives but the greater feeling to the worse.

SHAKSPERE.—King Richard II., Act I. Scene 3. (Bolingbroke to Gaunt.)

APPROBATION.—Approbation from Sir Hubert Stanley, is praise indeed.

MORTON.—Cure for the Heart Ache, Act V. Scene 2.

APPROVING.—One self-approving hour whole years outweighs.

POPE.—Essay on Man, Epistle IV. Line 255.

ARGUE.—In arguing, too, the parson own'd his skill,
For, e'en though vanquish'd, he could argue still.

GOLDSMITH.—Deserted Village, Line 211

ARM'D.—Arm'd at all points, exactly, cap-à-pie.

SHAKSPERE.—Hamlet, Act I. Scene 2. (Horatio to Hamlet.)

ARMS.—Arms and the man I sing.

DRYDEN.—Virgil, Æneid, Line 1.

ARROW.—I have shot mine arrow o'er the house,
And hurt my brother.

SHAKSPERE.—Hamlet, Act V. Scene 2. (Hamlet to Laertes.)

ARROWS.—When bows were bent, and darts were thrawn,
For thrang scarce could they flee;
The darts clove arrows as they met,
The arrows dart the tree.

SIR JOHN BRUCE.—Hardyknute, 2 Percy Reliques, 109.

In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight,
The self-same way, with more advised watch
To find the other; and, by adventuring both,
I oft found both.

SHAKSPERE.—Merchant of Venice, Act I. Scene 1. (Bassanio to Antonio.)

ART.—To me more dear, congenial to my heart,
One native charm, than all the gloss of art.

GOLDSMITH.—Deserted Village, Line 253.

ART.—And, even while Fashion's brightest arts decoy,
The heart distrusting asks, if this be joy?
GOLDSMITH.—Ibid., Line 263.

Art is long and time is fleeting,
And our hearts though stout and brave,
Still, like muffled drums are beating
Funeral marches to the grave.
LONGFELLOW.—Psalm of Life, Verse 4.

ARTILLERY.—The artillery of her eye.
COWLEY.—The Chronicle, Verse 8.

Heaven's great artillery.
CRAWSHAW.—The Flaming Heart, Line 56.

Th' artillery of the skies.
SWIFT.—Ode to Temple, Verse 6.

Love's great artillery.
CRAWSHAW.—On a Prayer Book, Line 9.

ASHES.—E'en from the tomb the voice of Nature cries,
E'en in our ashes live their wonted fires.
GRAY.—Elegy, Verse 23. CHAUCER.—The Reeve's Prol., Line 3380. ADDISON'S Translation of Cowley's Epitaph, last line.

Snatch from the ashes of your sires
The embers of their former fires.
BYRON.—The Giaour, Paragraph 5.

And peopled kingdom's into ashes turn!
ADDISON.—Ovid's Meta., Book II.

Our best remains are ashes and a shade.
FRANCIS.—Horace, Book IV. Ode 7.

ASS.—O, that he were here, to write me down, an ass!
O, that I had been writ down, an ass!
SHAKSPERE.—Much Ado about Nothing, Act IV Scene 2. (Dogberry.)

ASSEMBLY.—Is our whole *dissembly* appeared?
SHAKSPERE.—Ibid.

ASSURANCE.—I'll make assurance doubly sure,
And take a bond of fate.
SHAKSPERE.—Macbeth, Act IV. Scene 1. (Macbeth and the Apparition.)

ASTONISHMENT.—The whole company were in astonishment: whist stood still; quadrille laid down the cards; and brag was in suspense.
MURPHY.—The Way to Keep Him, Act II.

ASTONISHMENT.—The sempster sat still as I pass'd by,
And dropt her needle! fishwives stayed their cry!
BEN JONSON.—Time Vindicated.

The steer forgot to graze.
TENNYSON.—The Gardener's Daughter.

A tale which holdeth children from their play, and old men from the chimney corner.
SIDNEY.—Apology for Poetry. (Arber's reprint, 40.)

He caught the attention of both old and young—labour stood still as he passed—the bucket hung suspended in the middle of the well—the spinning-wheel forgot its round—even chuck-farthing and shufflecap themselves stood gaping till he had got out of sight.
STERNE.—Tristram Shandy, Chap. X.; WM. COMBE, Doctor Syntax, Chap. V.

ATHENS.—The eye of Greece, mother of art and eloquence.
MILTON.—Par. Reg. Book IV., Line 240.

ATTICUS.—Who but must laugh, if such a man there be?
Who would not weep, if Atticus were he?
POPE.—Prol. to Sat., Line 213.

AUDIENCE.—Let me have audience for a word or two.
SHAKSPERE.—As You Like It, Act V. Scene 4. (Jacques to De Bois.)

AULD LANG SYNE.—Should auld acquaintance be forgot,
And never brought to min'?
Should auld acquaintance be forgot,
And days o' lang syne?
BURNS.—Auld Lang Syne, Verse 1.

AUSTERITY.—Here's a starch'd piece of austerity!
BEAUMONT AND FLETCHER.—The Wild Goose Chase, Act I. Scene 3.

AUTHOR.—1. Madame, a man in marvellous foul linen, bedaggled all over, and who, so please you, looks very much like a poet, wants to speak with you.
2. Shew him up; don't stir, gentlemen, 'tis but an author.
LE SAGE.—Gil Blas, Vol. I. Book III. Chap. II.

Cottle was the author of four epic poems, and a new kind of blacking.
DE QUINCEY.

Authors alone, with more than savage rage,
Unnatural war with brother authors wage.
CHURCHILL.—The Apology, Line 28.

AUTHORITY.— Man, proud man!
Dress'd in a little brief authority:
Most ignorant of what he's most assur'd.
His glassy essence—like an angry ape
Plays such fantastic tricks before high heaven,
As make the angels weep.

SHAKSPERE.—Measure for Measure, Act II. Scene 2. (Isabella to Angelo.)

AUTUMN.—All-cheering plenty, with her flowing horn,
Led yellow Autumn, wreath'd with nodding corn.

BURNS.—Brigs of Ayr.

Crown'd with the sickle and the wheaten sheaf,
While Autumn, nodding o'er the yellow plain,
Comes jovial on.

THOMSON.—Autumn, Line 1.

Behold congenial Autumn comes,
The Sabbath of the year!

LOGAN.—The Country in Autumn, Verse 1.

Boughs are daily rifled
By the gusty thieves,
And the book of Nature
Getteth short of leaves.

HOOD.—The Seasons, Verse 2.

AVOIDED.—Of all men else I have avoided thee:
But get thee back.

SHAKSPERE.—Macbeth, Act V. Scene 7. (Macbeth to Macduff.)

AWAKE.—Awake, Æolian lyre, awake!

GRAY.—Progress of Poesy, Line 1.

Awake, arise, or be for ever fallen!

MILTON.—Paradise Lost, Book I. Line 330

Awake up, my glory; awake, lute and harp!

PSALM lvii. Verse 9.

Awake my St. John! leave all meaner things
To low ambition, and the pride of kings.

POPE.—Essay on Man, Line 1.

Awake,
My fairest, my espoused, my latest found,
Heaven's last best gift, my ever new delight!

MILTON.—Paradise Lost, Book V. Lines 18, 19. (Adam to Eve.)

I would meet my Creator awake.

MARIA THERESA.—The Empress of Austria on her death-bed.
(From Alison's History of Europe, Chap. IX. S. 46.)

AWE.—The roaring cataract, the snow-topt hill,
Inspiring awe, till breath itself stands still.
BLOOMFIELD.—Farmer's Boy, Spring.

I cannot tell what you and other men
Think of this life; but. for my single self,
I had as lief not be, as live to be
In awe of such a thing as I myself.
SHAKSPERE.—Julius Cæsar, Act I. Scene 2.
(Cassio to Brutus.)

AY.—Ay, marry is't.
SHAKSPERE.—Hamlet, Act I. Scene 4.
(Hamlet to Horatio.)

BABE.—Bent o'er her babe, her eye dissolved in dew;
The big drops mingling with the milk he drew,
Gave the sad presage of his future years,
The child of misery, baptiz'd in tears!
LANGHORNE.—The Country Justice.

BACHELOR.—When I said I would die a bachelor, I did not think I should live till I were married.
SHAKSPERE.—Much Ado About Nothing, Act II. Scene 3. (Benedick to himself.)

BACKING.—Call you that backing of your friends?
A plague upon such backing!
SHAKSPERE.—King Henry IV., Part I. Act II. Scene 4. (Falstaff to Poins.)

BACON.—If parts allure thee, think how Bacon shined,
The wisest, brightest, meanest of mankind.
POPE.—Essay on Man, Epistle IV. Line 281.

BAG AND BAGGAGE.—Come, shepherd, let us make an honourable retreat, though not with bag and baggage, yet with scrip and scrippage.
SHAKSPERE.—As You Like It, Act III. Scene 2.
(Touchstone to Corin.)

It will let in and out the enemy,
With bag and baggage.
SHAKSPERE.—Winter's Tale, Act I. Scene 2.
(Leontes to himself.)

Take her to yourselves, with pigs and with basket.
RILEY'S Plautus.—Vol. II. The Mercator, Act V. Scene 4.

[Analogous to our phrases, "bag and baggage," "stump and rump."]

BAIT.—Your bait of falsehood takes the carp of truth.
SHAKSPERE.—Hamlet, Act II. Scene 1.
(Polonius to Reynaldo.)

BALAAM.—And sad Sir Balaam curses God and dies.
POPE.—Moral Essays, Epistle III. last Line.

BALANCE.—The doubtful beam long nods from side to side.
POPE.—Rape of the Lock, Canto V. Line 73.

• • First he weigh'd
The pendulous round earth with balanced air,
In counterpoise, now ponders all events,
Battles and realms; in these he put two weights,
The sequel each of parting and of fight;
The latter quick up flew, and kick'd the beam.
MILTON.—Paradise Lost, Book IV. Line 999; SHENSTONE, Economy, Part I.; CHURCHILL, Independence.

BALLAD.—A ballad to the wandering moon.
TENNYSON.—In Memoriam, Canto 86, Verse 8.

Thespis, the first professor of our art,
At country wakes sung ballads from a cart.
DRYDEN.—Prologue to Sophonisba.

BALLOT.—If the voting tablet is pleasing to the people, which holds up to view the countenance, while it conceals the intentions, and gives a man liberty to do what he wishes, but to promise what is asked of him; why do you wish that to be used in a court of justice which is not done at the comitia?
CICERO.—Cn. Planc. 6. (The *comitia* in ancient Rome were assemblies of the people.)

I am of the same opinion as you have always been, that open *viva voce* voting is the best method at elections.
CICERO.—De Legibus, 3, 15.

The noise and jollity of a ballot mob must be such as the very devils would look on with delight—a set of deceitful wretches—a wholesale bacchanalian fraud—a *posse comitatus* of liars.
The Rev. SIDNEY SMITH. Wit and Wisdom. 3rd Ed., p. 205. (Longman.)

BALSAM.—Is this the balsam that the usuring senate pours into captains' wounds?
SHAKSPERE.—Timon of Athens, Act III. Scene 5. (Alcibiades to himself.)

BANE.—My death and life,
My bane and antidote, are both before me.
ADDISON.—Cato, Act V. Scene 1.

The bane of all that dread the devil.
WORDSWORTH.—The Idiot Boy.

BANNERS. Hang out our banners on the outward walls;
The cry is still—"They come!"
SHAKSPERE.—Macbeth, Act V. Scene 5.
(Macbeth to Seyton and Soldiers.)

BANISH.—Banish plump Jack, and banish all the world.
SHAKSPERE.—King Henry IV., Part I. Act II. Scene 4. (Falstaff to the Prince.)

BANISHMENT.—Eating the bitter bread of banishment.
SHAKSPERE.—King Richard II., Act III. Scene 1. (Bolingbroke.) BEAUMONT and FLETCHER.—The Lover's Progress, Act V. Scene 1.

BANKRUPT.—A bankrout, a prodigal, who dare scarce show his head on the Rialto.
SHAKSPERE.—Merchant of Venice, Act III. Scene 1. (Shylock to Salarino.)

Bankrupt of life, yet prodigal of ease.
DRYDEN.—Absalom and Achithophel.

What a bankrupt am I made
Of a full stock of blessings!
FORD.—Perkin Warbeck, Act III. Scene 2.

BAR.—Sweat, and wrangle at the bar.
BEN JONSON.—The Forest, to Sir Robert Wortb.

A group of wranglers from the bar,
Suspending here their mimic war.
BLOOMFIELD.—Banks of the Wye. Book I.

BARK.—Oh! while along the stream of Time thy name
Expanded flies, and gathers all its fame,
Say, shall my little bark attendant sail,
Pursue the triumph, and partake the gale?
POPE.—Essay on Man, Epistle IV. Line 383.

BARLEY-CORN.—Inspiring bold John Barleycorn!
What dangers thou canst make us scorn!
BURNS.—Tam O'Shanter, Line 105.

BARREN.—I pity the man who can travel from *Dan* to *Beersheba*, and cry, 'Tis all barren.
STERNE.—A street in Calais—Sentimental Journey.

BASE.—Lewd fellows of the baser sort.
ACTS, Chapter xvii. Verse 5.

I saw them murd'ring in cold blood,
Not the gentlemen, but wild and rude—
The baser sort.
SCOTT.—Waverley, Preface to Third Edition.

BASE.—A base perjury man.
COLMAN, JUN.—Heir-at-Law, Act IV. Scene 1.

1. And how does noble Chamont?
2. Never ill, man, until I hear of baseness,
Then I sicken.
BEAUMONT and FLETCHER.—Nice Valour, Act 1 Scene 1.

To what base uses we may return, Horatio!
SHAKSPERE.—Hamlet, Act V. Scene 1.
(Hamlet to him.)

Base in kind, and born to be a slave.
COWPER.—Table Talk, Line 28.

BASILISK.—It is a basilisk unto mine eye;
Kills me to look on't.
SHAKSPERE.—Cymbeline, Act II. Scene 4.
(Posthumus to Iachimo.)

BATTERY.—Let him alone, I'll go another way to work with him; I'll have an action of battery against him, if there be any law in Illyria; though I struck him first, yet it's no matter for that.
SHAKSPERE.—Twelfth Night, Act IV. Scene 1.
(Sir Andrew to Sir Toby.)

Prove this, thou wicked Hannibal, or I'll have mine action of battery on thee.
SHAKSPERE.—Measure for Measure, Act II. Scene 1. (Elbow to Escalus.)

Why does he suffer this rude knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of battery?
SHAKSPERE.—Hamlet, Act V. Scene 1
(Hamlet to Horatio.)

BATTLE.—For Freedom's battle once begun,
Bequeath'd by bleeding sire to son,
Though baffled oft is ever won.
BYRON.—The Giaour, Line 123.

What a charming thing's a battle!
BICKERSTAFF.—The Recruiting Serjeant, Scene 4.

But when all is past, it is humbling to tread
O'er the weltering field of the tombless dead.
BYRON.—Siege of Corinth, Div. 17.

Battle of the ancient and modern Books.
SWIFT'S Life 128.
(By Roscoe.)

BE.—The thing that hath been, it is that which shall be; and that which is done, is that which shall be done; and there is no new thing under the sun.

SOLOMON.—Ecclesiastes, Chap. 1. Ver. 9.

What has been, may be; and what may be, may be suppose to be.

SWIFT.—A Further Search, etc.
(See Appendix, Page 832, in Roscoe's Life of Swift, Vol. II.)

Things and actions are what they are, and the consequences of them will be what they will be.

BISHOP BUTLER.—Sermon 7 at the Rolls.

Every thing is what it is, and not another thing.

BISHOP BUTLER.—Pref. to the Rolls Sermons, p. 16.

To be, or not to be, that is the question;
Whether 'tis nobler in the mind, to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And, by opposing, end them?

SHAKSPEARE.—Hamlet, Act III. Scene 1.
(His Soliloquy on life and death.)

To be, contents his natural desire,
He asks no angel's wing, no seraph's fire;
But thinks admitted to that equal sky,
His faithful dog shall bear him company.

POPE.—Essay on Man, Epi. I. Line 109.

BEARDS.—How many cowards wear yet upon their chins
The beards of Hercules and frowning Mars!

SHAKSPERE.—Merchant of Venice, Act III. Scene 2.
(Bassanio to himself.)

Ambiguous things that ape
Goats in their visage, women in their shape.

BYRON.—The Waltz.

What a beard hast thou got! thou has got more hair on thy chin than Dobbin my phill-horse has on his tail.

SHAKSPERE.—Merchant of Venice, Act II. Scene 2.
(Gobo to his Son.)

1. His beard was grizzly? no.
2. It was, as I have seen it in his life,
A sable silver'd.

SHAKSPERE.—Hamlet, Act I. Scene 2.
(Hamlet and Horatio.)

BEARDS.—Such a beard as youth gone out
Had left in ashes.
TENNYSON.—Idylls of the King, Vivien.

So much a clown in gait and laugh,
He wanted but a scrip and staff;
And such a beard as hung in candles
Down to Diogenes's sandals,
And planted all his chin thick,
Like him a dirty cynic.
CAWTHORNE.—Birth and Education of Genius.

A beard like an artichoke, with dry shrivelled jaws.
SHERIDAN.—The Duenna, Act III. Scene 7.

His beard as any sow or fox was red,
And thereto broad, as though it were a spade.
CHAUCER.—Prol. to the Canterbury Tales, Line 554.

Preferring sense from chin that's bare,
To nonsense throned in whisker'd hair.
GREEN.—The Spleen, Line 750.

And there he lies with a great beard, like a Russian bear upon a drift of snow.
CONGREVE.—The Double Dealer, Act III. Scene 5.

Sir, you have the most insinuating manner, but indeed you should get rid of that odious beard—one might as well kiss a hedgehog.
SHERIDAN.—The Duenna, Act II. Scene 2.

BEASTS.—A beast that wants discourse of reason.
SHAKSPERE.—Hamlet, Act I. Scene 2.
(On his mother's marriage to his uncle.)

Here comes a pair of very strange beasts, which in all tongues are called fools.
SHAKSPERE.—As You Like It, Act V. Scene 4.
(Jaques to Orlando.)

BEAUTEOUS.—For rarely do we meet in one combined,
A beauteous body and a virtuous mind.
JUVENAL.—Transl. by Gifford, Sat. X. Line 297.

What's female beauty but an air divine
Through which the mind's all-gentle graces shine.
DR. YOUNG.—Satire VI. Line 151.

BEAUTY.—Ay, my continent of beauty.
SHAKSPERE.—Love's Labour's Lost, Act IV. Scene 1.
(Boyet to Rosaline.)

Beauty in distress shone like the sun
Piercing a Summer's cloud
COLMAN, JUN.—Battle of Hexham, Act. I. Scene 3.

BEAUTY.—When beauty in distress appears,
An irresistless charm it bears:
In every breast does pity move,
Pity, the tenderest part of love

YALDEN.—To Captain Chamberlain, Verse 8.

Beauties in vain their pretty eyes may roll;
Charms strike the sight, but merit wins the soul.

POPE.—Rape of the Lock, Canto V. Line 33.

Nature in various moulds has beauty cast,
And form'd the feature for each different taste:
This sighs for golden locks and azure eyes;
That for the gloss of sable tresses dies.

GAY.—Dione, Act III. Scene 1.

Were you with these, my prince, you'd soon forget
The pale, unripen d beauties of the north.

ADDISON.—Cato, Act I.

'Tis not a set of features, nor complexion,
The tincture of a skin that I admire;
Beauty soon grows familiar to the lover,
Fades in the eye, and palls upon the sense.

ADDISON.—Cato, Act I. Scene 1.

'Tis not a lip, or eye, we beauty call,
But the joint force and full result of all.

POPE.—On Criticism, Line 245.

Half light, half shade,
She stood, a sight to make an old man young.

TENNYSON.—The Gardener's Daughter.

Where none admire, 'tis useless to excel;
Where none are beaux, 'tis vain to be a belle;
Beauty like wit, to judges should be shown;
Both most are valued where they best are known.

LYTTLETON.—Soliloquy of a Beauty, Line 11.

Fair tresses man's imperial race ensnare,
And beauty draws us with a single hair.

POPE.—Rape of the Lock, Canto II. Line 28.

She knows her man, and when you rant and swear,
Can draw you to her with a single hair.

DRYDEN.—Sat. of Persius.

'Tis a powerful sex; they were too strong for the *first*, the *strongest*, and the *wisest* man that was; they must needs be strong, when *one hair* of a woman can draw more than a hundred pair of oxen.

HOWELL.—Familiar Letters, Book II. No. 4.
(To T. D., Esq.)

BEAUTY.—And Beauty slumber'd in the arms of Love.
ROSCOE.—To Henry Fuseli. The Metrical Miscellany.

A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness.
KEATS.—Endymion, Line 1.

Her beauty hangs upon the cheek of night,
As a rich jewel in an Ethiop's ear.
SHAKSPERE.—Romeo and Juliet, Act I. Scene 5. (Romeo to the Servant.)

Let him alone;
There's nothing that allays an angry mind
So soon as a sweet beauty.
BEAUMONT and FLETCHER.—The Elder Brother.

The beauty, that of late was in her flow'r, is now a ruin.
QUARLES.—Book I. No. IX. Verse 5.

BED.—Who goes to bed, and doth not pray,
Maketh two nights to every day.
GEORGE HERBERT.—The Temple; Charms and Knots.

Moss bestrowed
Must be their bed; their pillow was unsewed.
SPENSER.—The Fairy Queen, Book VI. Chap. IV. Stanza 14.

And spread around the rushes of repose.
SOUTHEY.—Madoc, pt. I. III.

BEES.—He turned aside to see the carcase of the lion; and behold, there was a swarm of bees in the carcase.
JUDGES.—Chap. xiv. Verse 8; and see DAVIDSON'S Virgil, by Buckley, Georgic IV.

'Tis seldom when the bee doth leave her comb in the dead carrion.
SHAKSPERE.—King Henry IV., Part II. Act IV. Scene 4. (The King to Warwick.)

Where the bee sucks, there suck I.
SHAKSPERE.—Tempest, Act V. Scene 1. (A Song.)

So work the honey bees;
Creatures that, by a rule in nature, teach
The act of order to a peopled kingdom.
SHAKSPERE.—King Henry V., Act I. Scene 2. (Canterbury.)

BEGGAR.—A beggar begs that never begged before.
SHAKSPERE.—King Richard II., Act V. Scene (The Duchess to Bolingbroke.)

Moody beggars, starving for a time
Of pell-mell havock and confusion.
SHAKSPERE.—King Henry IV., Part I. Act V. Scene 1. (The King to Warwick.)

"I am unable," yonder beggar cries,
"To stand or move." If he says true, he *lies*.
DR. DONNE.—Epigram.

When king Cophetua lov'd the beggar-maid.
SHAKSPERE.—Romeo and Juliet, Act II. Scene 1. (Mercutio to Benvolio.)

BEGINNING.—He has half the deed done, who has made a beginning.
HORACE.—By Smart, Book I. Epistle 2.

When the ancients said that a work begun was half done, they meant that we ought to take the utmost pains in every undertaking to make a good beginning.
POLYBIUS.—V. 32. (Dr. Ramage, Beautiful Thoughts from Greek Authors.)

The mind must be excited to make a beginning.
SENECA.

The true beginning of our end.
SHAKSPERE.—Midsummer Night's Dream, Act V. Scene I. (Enter Prologue.) A.D. 1600.

I see the beginning of my end, for I am almost starved.
MASSINGER.—The Virgin Martyr, Act III. Scene 3. (A.D. 1622.)

I am Alpha and Omega, the beginning and the end, the first and the last.
ST. JOHN.—The Revelation, Chap. xxii. Ver. 13.

Declaring the end from the beginning, and from the ancient times the things that are not yet done.
ISAIAH, Chap. xlvi. Ver. 10.

BELIEF.—This would not be believ'd in Venice, though I should swear I saw't.
SHAKSPERE.—Othello, Act IV. Scene 1. (Lodovico to Othello.)

And, to be King,
Stands not within the prospect of belief.
SHAKSPERE.—Macbeth, Act I. Scene 3. (Macbeth to the Witches.)

BELIEF.— I'll believe both;
And what does else want credit, come to me,
And I'll be sworn 'tis true.
SHAKSPERE.—Tempest, Act III. Scene 3.
(Sebastian to Alonso.)

BILLS.—Silence that dreadful bell,
It frights the Isle from her propriety.
SHAKSPERE.—Othello, Act II. Scene 3.
(The Moor, after the affray between Cassio and Montano.)

That all-softening, overpowering knell,
The tocsin of the soul—the dinner bell.
BYRON.—Don Juan, Canto V. Stanza 49.

There is in souls a sympathy with sounds;
How soft the music of those village bells,
Falling at intervals upon the ear
In cadence sweet, now dying all away.
COWPER.—The Task, Book VI. Line 1.

Those evening bells! those evening bells!
How many a tale their music tells,
Of youth, and home, and that sweet time,
When last I heard their soothing chime!
TOM MOORE.—Vol. IV. Page 157.

BEND.—Shall I bend low, and in a bondman's key,
With 'bated breath, and whispering humbleness.
Say this?
SHAKSPERE.—Merchant of Venice, Act I. Scene 3.
(Shylock to Antonio.)

BENEVOLENCE.—The lessons of prudence have charms,
And slighted may lead to distress;
But the man whom benevolence warms
Is an angel who lives but to bless.
BLOOMFIELD.—The Banks of the Wye.

BENT.—They fool me to the top of my bent.
SHAKSPERE.—Hamlet, Act III. Scene 2. (The Prince to Polonius.)

BEST.—Who does the best his circumstance allows,
Does well, acts nobly; angels could no more.
DR. YOUNG.—Night II. Line 91.

BETTER.—A better man than his father.
SMART'S HORACE.—Book I. Ode 15.

BETTER.—The better part of valour is discretion; in the which better part I have saved my life.

SHAKSPERE.—King Henry IV., Part I. Act V. Scene 4. (Falstaff, after he had fallen down as if dead.)

Poor Jack, farewell!
I could have better spared a better man.

SHAKSPERE.—King Henry IV., Part I. Act V Scene 4. (Prince Henry, who supposed him dead.)

BIBLE—The sacred volume claimed their hearts alone,
Which taught the way to glory and to God,

ANONYMOUS.—Collet's Rel. of Lit. 20.

Whence but from Heaven, could men unskill'd in arts,
In several ages born, in several parts,
Weave such agreeing truths? or how, or why
Should all conspire to cheat us with a lie?

DRYDEN.—Religio Laici, Line 140.

Then for the style, majestic and divine,
It speaks no less than God in every line;
Commanding words; whose force is still the same
As the first fiat that produced our frame.

DRYDEN.—Ibid. Line 152.

Every leaf is a spacious plain; every link a flowing brook; every period a lofty mountain.

HERVEY.—Descant upon Creation.

Within that awful volume lies
The Mystery of Mysteries!
Happiest they of human race,
To whom God has granted grace
To read, to fear, to hope, to pray,
To lift the latch and force the way;
And better had they ne'er been born,
Who read to doubt, or read to scorn.

SCOTT.—The Monastery, Chap. XII.

Here there is milk for babes, whilst there is manna for Angels; truth level with the mind of a peasant, truth soaring beyond the reach of a Seraph.

REV. HUGH STOWELL.—Lecture at Exeter Hall, 28th November, 1854.

O may my understanding ever read
This glorious volume, which thy wisdom made.

DR. YOUNG.—The Last Day, Book II. Line 331.

Carries her Bible tuck'd beneath his arm,
And hides his hands to keep his fingers warm.

COWPER.—Truth, Line 147.

BIBLE.—And in that charter reads with sparkling eyes,
Her title to a treasure in the skies.
COWPER.—Truth, Line 329.

BIBO.—When Bibo thought fit from the world to retreat.
PRIOR.—Bibo and Charon.

BIRDS.—A bird of the air shall carry the voice, and that which hath wings shall tell the matter.
ECCLESIASTES, Chap. x. Ver. 20.

Forewarn'd, if little bird their pranks behold.
'Twill whisper in her ear, and all the scene unfold.
SHENSTONE.—The Schoolmistress, Verse 17

A little bird in the air whispered the secret.
LONGFELLOW.—The Spanish Student, Act III. Scene 5.

There are no birds in last year's nest!
LONGFELLOW.—Miscellaneous Poems. (It is not always May.)

BIRTH-DAY.—Pleas'd to look forward, pleas'd to look behind,
And count each birth day with a grateful mind.
POPE.—2nd Epistle to Book II. of Horace, Line 314

Is that a birth-day? 'tis alas! too clear,
'Tis but the funeral of the former year.
POPE.—To Mrs. M. B., on her birth-day.

BLACKGUARD.—That each pull'd different ways with many an oath.
"Arcades ambo," *id est*—blackguards both.
BYRON.—Don Juan, Canto IV. Stanza 93.

BLASPHEMY.—Let not our streets with blasphemies resound,
Nor lewdness whisper where the laws can reach.
DR. YOUNG.—On the Public Situation of the Kingdom. Line 28.

And vows he would as soon read blasphemy.
HORACE WALPOLE.—Letter to Mason. 5 July.

BLAST.—His rage, not his love, in that frenzy is shown,
And the blast that blows loudest is soon overblown.
SMOLLETT—Song, Verse 1.

Sideral blast,
Vapour and mist, and exhalation hot,
Corrupt and pestilent.
MILTON.—Par. Lost, Book X.

BLAZON.—Nor florid prose, nor honeyed lies of rhyme,
Can blazon evil deeds, or consecrate a crime.
BYRON.—Childe Harold, Canto I. Stanza 3.

BLEMISH.—In nature there's no blemish but the mind;
None can be called deform'd but the unkind.
SHAKSPERE.—Twelfth Night, Act III. Scene 4.
(Antonio musing.)

BLESSED.—Who breathes must suffer, and who thinks must mourn;
And he alone is blessed who ne'er was born.
PRIOR.—Solomon on the Vanity of the World,
(Book III. Line 240.)

BLESSINGS.—With hearts resolved, and hands prepared,
The blessings they enjoy to guard.
SMOLLETT.—Leven Water, last lines.

Give thee my blessing? No, I'll ne'er
Give thee my blessing; I'll see thee hang'd first;
It shall ne'er be said I gave thee my blessing.
BEAUMONT and FLETCHER.—The Knight of the Pestle, Act I. Scene 4.

A cornucopia of blessings.
DE QUINCEY.—The Incognito

BLEST.—Blest be that spot, where cheerful guests retire
To pause from toil, and trim their evening fire;
Blest that abode, where want and pain repair,
And every stranger finds a ready chair;
Blest be those feasts with simple plenty crown'd,
Where all the ruddy family around
Laugh at the jests or pranks that never fail;
Or sigh with pity at some mournful tale;
Or press the bashful stranger to his food,
And learn the luxury of doing good.
GOLDSMITH.—The Traveller, Line 13.

BLIND.—I can no more believe old Homer blind,
Than those who say the sun hath never shined;
The age wherein he lived was dark; but He
Could not want sight who taught the world to see.
DENHAM.—Progress of Learning, Line 41.

BLISS.—We loathe what none are left to share:
Even bliss—'twere woe alone to bear.
BYRON.—The Giaour.

On you be every bliss; and every day,
In home-felt joys delighted, roll away,
Yourselves, your wives, your long-descending race,
May every God enrich with every grace.
POPE.—The Odyssey, Book XIII. Line 56.

BLOCKHEAD.—Why, you metaphorical blockhead, why could you not say so at first?

MURPHY.—The Apprentice, Act I.

BLOOD.—Thoughts that would thick my blood.

SHAKSPERE.—Winter's Tale, Act I. Scene 2.
(Polixenes to Leontes.)

What can ennoble sots, or slaves, or cowards?
Alas! not all the blood of all the Howards.

POPE.—Essay on Man, Epi. IV. Line 215.

What bloody man is that?

SHAKSPERE.—Macbeth, Act I. Scene 2.
(Duncan meeting a bleeding soldier.)

As fall the dews on quenchless sands,
Blood only serves to wash ambition's hands.

BYRON.—Don Juan, Canto IX., Stanza 59.

By the blood of the scratches.

REYNOLDS.—The Dramatist, Act III. Scene 1.

BLOOM.—O'er her warm cheek and rising bosom move,
The bloom of young Desire and purple light of Love.

GRAY.—Progress of Poesy, Stanza 3.

Venus herself had breathed upon her son graceful looks, and the radiant bloom of youth, and breathed a sprightly lustre on his eyes.

VIRGIL.—The Æneid, Book I. Line 590.
(Davidson.)

Her bloom was like the springing flower,
That sips the silver dew;
The rose was budded in her cheek,
Just opening to the view.

MALLET.—Margaret's Ghost, 3 Percy Rel. page 393.

BLOSSOMS.—Soft infant blossoms their chaste odours pay,
And roses blush their fragrant lives away.

GARTH.—The Dispensary, Canto VI. Line 226.

But, undisturbed, they loiter life away,
So wither green, and blossom in decay.

GARTH.—The Dispensary, Canto I. Line 138.

BLOT.—Poets lose half the praise they should have got,
Could it be known what they discreetly blot.

WALLER.—On Roscommon's Translation, *De Arte Poetica.*

Ev'n copious Dryden wanted, or forgot,
The last and greatest art, the art to blot.

POPE.—To Augustus, Epistle I. Line 280.

BLOT.—Not one immoral, one corrupted thought,
One line which, dying, he could wish to blot.
LYTTLETON.—Prologue to Thomson's Coriolanus, Line 23.

No song
Of mine, from youth to age, has left a stain
I would blot out.
BOWLES.—Barnwell Hill, Part V. Line 218.

It is a consolation that from youth to age, I have found no line I wished to blot, or departed a moment from the severer taste which I imbibed from the simplest and purest models of classical composition.
BOWLES.—Advertisement to St. John in Patmos.

I will excuse your blots upon paper, because they are the only blots that you ever did or ever will make.
SWIFT.—To Queensbury, 20th March, 1733.

BLOW.—I was most ready to return a blow,
And would not brook at all this sort of thing,
In my hot youth, when George the Third was king.
BYRON.—Don Juan, Canto I. Stanza 212.

BLUSH.— I will go wash;
And when my face is fair, you shall perceive
Whether I blush or no.
SHAKSPERE—Coriolanus, Act I. Scene 9.
(To his Generals.)

The rising blushes, which her cheek o'erspread,
Are opening roses in the lily's bed.
GAY.—Dione, Act II. Scene 3.

The man that blushes, is not quite a brute.
DR. YOUNG.—Night VII. Line 496.

Proceed, my son! this youthful shame expel;
An honest business never blush to tell.
POPE.—The Odyssey, Book III. Line 19

In morals blameless, as in manners meek,
He knew no wish that he might blush to speak.
COWPER. To the Memory of Dr. Lloyd, Line 11.

The blood within her crystal cheekes
Did such a colour drive,
As though the lillye and the rose
For [illegible]rship did strive.
ANONYMOUS.—Fair Rosamond 2 Percy Rel. 156.

BLUSH.—If blush thou must, then blush thou through
A lawn; that thou may'st look
As purest pearls, or pebbles do,
When peeping through a brook.

HERRICK.—The Hesperides; to Julia, No. 70, Amatory Odes.

BLUSHED.—We griev'd, we sigh'd, we wept; we never blush'd before.

COWLEY.—A Discourse by way of Vision, concerning Cromwell; the last line of the seventh verse of the rapture beginning "Curst be the man."

Ne'er blush'd unless in spreading vice's snares,
She blunder'd on some virtue unawares.

CHURCHILL.—The Rosciad, Line 137.

BOAST.—Such is the Patriot's boast, where'er we roam,
His first, best country, ever is at home.

GOLDSMITH.—The Traveller, Line 73.

'Tis mighty easy o'er a glass of wine
On vain refinements vainly to refine,
To laugh at poverty in plenty's reign,
To boast of apathy when out of pain.

CHURCHILL.—The Farewell, Line 47.

Where boasting ends, there dignity begins.

DR. YOUNG.—Night VIII. Line 509.

BOND.—I'll have my bond; I will not hear thee speak;
I'll have my bond; and therefore speak no more.

SHAKSPERE.—Merchant of Venice, Act III. Scene 3. (Shylock to Antonio.)

Is it so nominated in the bond?

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1. (Shylock to Portia.)

All bond and privilege of nature break.

SHAKSPERE.—Coriolanus, Act V. Scene 3. (The General to Virginia and others.)

BONDSMEN.—Hereditary bondsmen! know ye not
Who would be free, themselves must strike the blow!

BYRON.—Childe Harold, Canto II. Stanza 76.

BONES.—Huge Ammonites and the first bones of time.

TENNYSON.—The Princess, Page 2.

BONFIRES.—1. The news, Rogero?
2. Nothing but bonfires.

SHAKSPERE.—Winter's Tale, Act V. Scene 2. (One Gentleman to another.)

BOOK.—'Tis pleasant, sure, to see one's name in print;
A book's a book, although there's nothing in 't.
BYRON.—English Bards, Line 51.

Not twice a twelvemonth, you appear in print,
And when it comes, the court see nothing in 't.
POPE.—Epilo. to Sat. Dialogue I. Line 1.

She's a book
To be with care perus'd.
BEAUMONT and FLETCHER.—The Lover's Progress, Act V. Scene 3.

A good book is the precious life-blood of a master-spirit, embalmed and treasured up on purpose to a life beyond life.
MILTON.—Areopagitica.

The style which makes books live.
JAS. BROWNE, LL.D., Biog. of Leibnitz.

The virtue of her lively looks
Excels the precious stone;
I wish to have none other books
To read or look upon.
ANONYMOUS.—A praise of his Lady.—(Gilfillan's Specimens, Vol. I., Page 132.)

My only books were woman's looks,
And folly's all they've taught me.
TOM MOORE.—The Time I've Lost in Wooing. Vol. III. Page 342.

No unregarded star
Contracts its light
Into so small a character,
Removed far from our human sight,
But if we steadfast look,
We shall discern
In it as in some holy book,
How man may heavenly knowledge learn.
HABINGTON.—Nox nocti, &c., Verse 4.

Here, in the country, my books are my sole occupation; books my sure solace, and refuge from frivolous cares. Books the calmers, as well as the instruction of the mind.
MRS. INCHBALD.—To Marry or not to Marry, Act II. Scene 2.

Come my best friends, my books! and lead me on.
COWLEY.—The Motto, Line 25.

Sir, he hath never fed of the dainties that are bred in a book.
SHAKSPERE.—Love's Labour Lost, Act IV. Scene 2.

BOOK.—

Books, dear books,
Have been, and are my comforts; morn and night,
Adversity, prosperity, at home,
Abroad, health, sickness—good or ill report,
The same firm friends; the same refreshment rich,
And source of consolation.

DR. DODD.—Thoughts in Prison, Third Week.
PLINY, Junior.—Epistle I. Line 8.

Shall we not believe books in print?

BEAUMONT and FLETCHER.—The Night Walker, Act III. Scene 4.

Books cannot always please, however good;
Minds are not ever craving for their food.

CRABBE.—The Borough, Letter 24.

BO-PEEP.—Where are you? I' troth she's in love with me, as I fancy; the roguish one's playing bo-peep.

RILEY'S PLAUTUS.—The Rudens, Vol. II. Act II. Scene 7.

(Both Horace and Virgil mention the game of hiding or bo-peep as a favourite one with the girls of their day.—RILEY. *Supra, in notis.*)

BOOTS.—*Protens.* Nay, give me not the boots.
Valentine. No, I will not, for it boots thee not.

SHAKSPERE.—Two Gentlemen of Verona, Act I. Scene 1.

BORN.—I was born, sir, when the crab was ascending, and all my affairs go backward.

CONGREVE.—Love for Love, Act II. Scene 1.

Born in a cellar, and living in a garret.

FOOTE.—The Author, Act II.

Born in the garret, in the kitchen bred,
Promoted thence to deck her mistress' head.

BYRON.—A Sketch, Line 1.

Born in thy house, and in thy service bred,
Nurs'd in thy arms, and at thy table fed.

CHURCHILL.—The Candidate.

Born not for ourselves, but for our friends,
Our country, and our glory.

RANDOLPH.—The Muses' Looking-glass, Act III. Scene 1.

I was born to other things.

TENNYSON.—In Memoriam. CXIX. v. 8.

Born of one mother in one happy mould,
Born at one burden in one happy morn.

SPENSER.—FaerieQueen, Book IV. Canto II. Stanza 41

BORROW.—Who borrow much, then fairly make it known
And damn it with *improvements* not their own.
DR. YOUNG.—Love of Fame, Sat. III. Line 28.

The borrow'd Majesty of England.
SHAKSPERE.—King John Act I. Scene 1.
(Chatillon to the King.)

Neither a borrower nor a lender be:
For loan oft loses both itself and friend;
And borrowing dulls the edge of husbandry.
SHAKSPERE.—Hamlet, Act I. Scene 3.
(Polonius to Laertes.)

Borrowing from Peter to pay Paul.
CICERO.—To Atticus, V. 1.

BOSOM.—My bosom's lord sits lightly on his throne.
SHAKSPERE.—Romeo and Juliet, Act V. Scene 1.
(Romeo to himself.)

BOUNDS.—Who shut up the sea with doors, and said, Hitherto shalt thou come, but no further; and here shall thy proud waves be stayed.
JOB, Chap. xxxviii. Verses 8—11

Thou hast set them their bounds, which they shall not pass: neither turn again to cover the earth.
PSALM civ. Ver. 9.

Fear ye not me? Will ye not tremble at my presence? which have placed the sand for the bound of the sea.
JEREMIAH, Chap. v. Ver 22

The firstè Mover of the cause above,
When he first made the fairè chain of love,
Great was th' effect, and high was his intent;
Well wist he why, and what thereof he meant;
For with that fairè chain of love he bond
The fire, the air, the water, and the lond
In certain bondès, that they may not flee.
CHAUCER.—The Knight's Tale, Line 2989.

BOUNTIES.—And can eternity belong to me,
Poor pensioner on the bounties of an hour?
DR. YOUNG.—Night I. Line 64.

BOUNTY.—My bounty is as boundless as the sea,
My love as deep, the more I give to thee
The more I have, for both are infinite.
SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.
(Juliet to Romeo.)

BOUNTY.—Our bounty, like a drop of water, disappears, when diffus'd too widely.

GOLDSMITH.—The Good-natured Man, Act III

BOWL.—Around whose lips ivy twines on high.

BANK'S THEOCRITUS.—Idyll I. Verse 29.

And in this bowl, where wanton ivy twines,
And swelling clusters bend the curling vines,
Four figures rising from their work appear,
The various seasons of the rolling year.

POPE.—Pastoral, Spring, Line 35

BOXES.—And about his shelves
A beggarly account of empty boxes.

SHAKSPERE.—Romeo and Juliet, Act V. Scene 1. (Romeo *solus.*)

BOY.—I was the boy for bewitching 'em.

KENNEY.—A Song in the Opera of Matrimony Act II. Scene 1.

Ah! happy years! once more, who would not be a boy?

BYRON.—Childe Harold, Canto II. Stanza 23.

Yet who would be a boy, a girl, again?

JAMES MONTGOMERY.—The Pelican Island, Canto 7.

BRAIN.—The times have been,
That when the brains were out the man would die,
And there an end.

SHAKSPERE.—Macbeth, Act III. Scene 4. (Macbeth, at sight of Banquo's ghost.)

O rare
The headpiece, if but brains were there.

PHÆDRUS.—Book I. Fable 7.

Thy commandment all alone shall live
Within the book and volume of my brain,
Unmix'd with baser matter.

SHAKSPERE.—Hamlet, Act 1. Scene 5. (Hamlet, obedient to his father's command.)

An excellent scholar: One that hath a head fill'd with calves' brains without any sage in them.

WEBSTER.—The White Devil, Act I. Scene 1.

Cudgel thy brains no more about it; for your dull ass will not mend his pace with beating.

SHAKSPERE.—Hamlet, Act V. Scene 1. (First Clown to the second Clown.)

BRAVE.—How sleep the brave, who sink to rest,
By all their country's wishes blest!
COLLINS.—Ode written in 1746.

Brav'd in mine own house with a skein of thread!
SHAKSPERE.—Taming of the Shrew, Act IV. Scene 3. (Petruchio to the Tailor.)

BREACH.—Once more unto the breach, dear friends, once more:
Or close the wall up with our English dead!
SHAKSPERE.—King Henry V., Act III. Scene 1. (The King and his army before Harfleur.)

BREAD.—Cast thy bread upon the waters; for thou shalt find it after many days.
ECCLESIASTES, Chap. xi. Ver. 1.

Thou shalt by trial know what bitter fare
Is others' bread;—how hard the path to go
Upward and downward by another's stair.
DANTE.—Paradiso, Canto XVII. Line 58. (Wright.)

BREAD AND SALT.—Nor there will weary stranger halt,
To bless the sacred "bread and salt."
BYRON.—The Giaour.

Why dost thou shun the salt? that sacred pledge,
Which once partaken blunts the sabre's edge,
Makes e'en contending tribes in peace unite,
And hated hosts seem brethren to the sight.
BYRON.—The Corsair, Canto II. Part IV.; and see the book of Numbers, Chap. xviii. Verse 19, and the notes there to Doyley and Mant's Bible.

BREAKFAST.—1. Is breakfast ready, mine host?
2. It is, my little Hebrew.
ANONYMOUS.—The Merry Devil of Edmonton. Last Scene.

Then to breakfast with what appetite you have.
SHAKSPERE.—King Henry VIII., Act III. Scene 2. (The King to his Lords, but frowning at Wolsey.)

Their breakfast so warm, to be sure they did eat,
A custom in travellers mighty discreet.
PRIOR.—Downhall, a ballad.

BRIEF.—Brief, boy, brief!
FLETCHER.—The Woman Hater, Act I. Scene 2.

We must be brief when traitors brave the field.
SHAKSPERE.—King Richard III., Act IV. Scene 3. (Richard to Ratcliffe.)

BRIEF.—1. 'Tis brief, my lord,
2. As woman's love.
SHAKSPERE.—Hamlet, Act III. Scene 2.
(Hamlet and Ophelia at the Play.)

Brevity is the soul of wit.
SHAKSPERE.—Hamlet, Act II. Scene 2.
(Polonius to the King and Queen.)

BRIGHT.—All that's bright must fade,—
The brightest still the fleetest;
All that's sweet was made
But to be lost when sweetest.
TOM MOORE.—National Airs (Indian), Vol. IV., Page 153.

BRITAIN.—But Britain, changeful as a child at play,
Now calls in princes, and now turns away;
Now Whig, now Tory, what we lov'd we hate;
Now all for pleasure, now for Church or State;
Now for Prerogative, and now for Laws;
Effects unhappy! from a noble cause.
POPE.—To Augustus, Epi. I. Line 155.

BROOKS.—Such Brooks are welcome to me that o'erflow such liquor
SHAKSPERE.—Merry Wives of Windsor, Act II. Scene 2. (Falstaff's play on the name of Master Brooks.)

BRUTUS.—Brutus is an honourable man,
So are they all, all honourable men.
SHAKSPERE.—Julius Cæsar, Act III. Scene 1
(Mark Antony's oration on Cæsar's death.)

BUBBLES.—Like bubbles on the sea of matter borne,
They rise, they break, and to that sea return.
POPE.—Essay on Man, Epi. III. Line 19.

For what are men who grasp at praise sublime,
But *bubbles* on the rapid stream of time,
That rise and fall, that swell and are no more,
Born and forgot, ten thousand in an hour.
DR. YOUNG.—Love of Fame, Sat. II. Line 285.

The earth hath bubbles, as the water has,
And these are of them.
SHAKSPERE.—Macbeth, Act I. Scene 3.
(Banquo to Macbeth when the Witches vanished.)

BUCK.—A buck of the first head.
SHAKSPERE.—Love's Labour Lost, Act IV. Scene 2.
(Sir Nathaniel to Holofernes.)

BUILDING.—Which of you, intending to build a tower, sitteth not down first and counteth the cost, whether he have sufficient to finish it?

Lest haply, after he hath laid the foundation, and is not able to finish it, all that behold it begin to mock him.

Saying, this man began to build, and was not able to finish.

ST. LUKE, Chap. xiv. Verses 28, 29, 30.

When we mean to build,
We first survey the plot, then draw the model;
And when we see the figure of the house,
Then must we rate the cost of the erection:
Which if we find outweighs ability,
What do we then, but draw anew the model
In fewer offices; or, at least, desist
To build at all?

SHAKSPERE.—King Henry IV., Part II. Act I. Scene 3. (Lord Bardolph urging caution before hazarding a battle.)

Or what king, going to make war against another king, sitteth not down first, and consulteth whether he be able with ten thousand to meet him that cometh against him with twenty thousand?

ST. LUKE, Chap. xiv. Ver. 31.

Much more, in this great work,
(Which is, almost, to pluck a kingdom down
And set another up,) should we survey
The plot of situation, and the model;
Consent upon a sure foundation;
Question surveyors; know our own estate,
How able such a work to undergo,
To weigh against his opposite; or else,
We fortify in paper, and in figures,
Using the names of men instead of men;
Like one that draws the model of a house
Beyond his power to build it; who, half through,
Gives o'er, and leaves his part-created cost
A naked subject to the weeping clouds,
And waste for churlish winter's tyranny.

SHAKSPERE.—King Henry IV., Part II. Act I. Scene 3. (Lord Bardolph.)

The man who builds, and wants wherewith to pay,
Provides a home from which to run away.

DR. YOUNG.—Love of Fame, Line 163.

Too low they build who build beneath the stars.

DR. YOUNG.—Night VIII. Line 215.

BULLET.—The bullet has its billet.
OLD PLAY; SCOTT.—Count Robert of Paris, Chap. XXV.

BURKE.—Oft have I wonder'd that on Irish ground
No poisonous reptiles ever yet were found:
Reveal'd the secret stands of Nature's work;
She saved her venom to create a BURKE.
WARREN HASTINGS.—An epigram produced by him when writhing under the agony of a protracted prosecution. (Encycl. Brit. Vol. XI. p. 164; 7th edition.)

Here lies our good Edmund, whose genius was such,
We scarcely can praise it, or blame it, too much;
Who, born for the universe, narrowed his mind,
And to party gave up what was meant for mankind.
GOLDSMITH.—Retaliation, Line 29.

One large of soul, of genius unconfined,
Born to delight, instruct, and mend mankind;
Burke! in whose breast a Roman ardour glow'd;
Whose copious tone with Grecian richness flow'd;
Well hast thou found, if such thy country's doom,
A timely refuge in the sheltering tomb.
CANNING.—New Morality.

He was not for himself design'd,
But born to be of use to all mankind.
LUCAN.—Rowe's Transl. Book II. Line 592.

Born, not for myself, my Lord, but for mankind.
BEAUMONT and F.—The Honest Man's Fortune, Act IV. Scene 2.

Though equal to all things, for all things unfit;
Too nice for a statesman, too proud for a wit;
For a patriot too cool: for a drudge disobedient;
And too fond of the *right* to pursue the *expedient*.
GOLDSMITH.—Retaliation, Line 37.

BURN.—One fire burns out another's burning.
SHAKSPERE.—Romeo and Juliet, Act I. Scene 2. (Benvolio to Romeo.)

And one scold makes another cease.
ROWE.—On a Simile of Pope's.

Come, we burn daylight.
SHAKSPERE.—Romeo and Juliet, Act I. Scene 4. (Mercutio to Romeo.)

BUSINESS.—I am going to parliament;
You understand this bag: if you have any business
Depending there, be short and let me hear it—
And pay your fees.

BEAUMONT and FLETCHER.—The Little French Lawyer, Act I. Scene 1.

He that attends to his interior self,
That has a heart, and keeps it; has a mind
That hungers, and supplies it; and who seeks
A social, not a dissipated life,
Has business.

COWPER.—The Garden, Line 373.

BUSY.—In the busy haunts of men,
In the still and shadowy glen.

MRS. HEMANS.—Tale of the Secret Tribunal.

And shunned the busy haunts of men.

HOMER.—The Iliad of the Earl of Derby, Book VI. Line 240; and "the busy hum of men" in the 10th Book, Line 16.

We talk here in the public haunt of men.

SHAKSPERE.—Romeo and Juliet, Act III. Scene 1. (Benvolio to Mercutio.)

Tower'd cities please us then,
And the busy hum of men.

MILTON.—L'Allegro, Line 118.

BUTTER.—'Twas her brother that in pure kindness to his horse butter'd his hay.

SHAKSPERE.—King Lear, Act II. Scene 4. (The Fool to Lear.)

For now I fear it will be said,
No butter sticks upon his bread.

SWIFT.—Pastoral Dialogue.

BUTTERFLY.—Satire or sense, alas! can Sporus feel?
Who breaks a butterfly upon a wheel!

POPE.—Epi. to Arbuthnot, Line 305.

Ocean into tempest wrought,
To waft a feather, or to drown a fly.

DR. YOUNG.—Night I. Line 153.

BY.—By and by is easily said.

SHAKSPERE.—Hamlet, Act III. Scene II. (Hamlet to his Friends.)

Let by-gones be by-gones.

OLD SAYING.

BY.—Let the past be past.
HOMER.—The Iliad of Lord Derby, Book XVI Line 72.

Let us not burden our remembrances with
A heaviness that's gone.
SHAKSPERE.—The Tempest, Act V. Scene 1.
(Prospero to Alonso.)

CABIN'D.—But now, I am cabin'd, cribb'd, confin'd, bound in
To saucy doubts and fears.
SHAKSPERE.—Macbeth, Act III. Scene 4.
(Macbeth to First Murderer.)

CÆSAR.—Cæsar with a senate at his heels.
POPE.—Essay on Man, Epi. IV. Line 258.

As for Cæsar,
Kneel down, kneel down, and wonder.
SHAKSPERE.—Antony and Cleopatra, Act III. Scene 2. (Enobarbus to Agrippa.)

What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels?
SHAKSPERE.—Julius Cæsar, Act I. Scene 1.
(Marcellus to Citizens.)

Imperial Cæsar, dead, and turn'd to clay,
Might stop a hole to keep the wind away;
O, that that earth, which kept the world in awe,
Should patch a wall, to expel the winter's flaw!
SHAKSPERE.—Hamlet, Act V. Scene I.
(To Horatio.)

How like a deer stricken by many princes,
Dost thou here lie.
SHAKSPERE.—Julius Cæsar, Act III. Scene 1.
(Mark Antony lamenting over Cæsar.)

CAKES.—Dost thou think because thou art virtuous.
There shall be no more cakes and ale?
SHAKSPERE.—Twelfth Night, Act II. Scene 3.
(Sir Toby to the Clown.)

You cannot eat your cake and have it.
PLAUTUS.—Trinummus, Act II. Scene 4.

CALAMITIES.—Since, with an equal weight on all,
Calamities domestic fall.
WHEELWRIGHT'S Pindar, 1st Nemean Ode, Line 78.

CALEDONIA.—O Caledonia! stern and wild,
Meet nurse for a poetic child!
Land of brown heath and shaggy wood,
Land of the mountain and the flood,
Land of my sires! what mortal hand,
Can e'er untie the filial band
That knits me to thy rugged strand!
SCOTT.—Last Minstrel, Canto VI. Stanza 2.

CALM.—How calm, how beautiful, comes on
The stilly hour, when storms are gone.
TOM MOORE.—The Fire Worshippers

The winds are out of breath.
DRYDEN.—Astrea Redux, Line 224.

The holy calm that leads to heavenly musing.
ROGERS.—Human Life, Page 83 Edition 1834.

1. See me, how calm I am.
2. Ay, People are generally calm at the misfortunes of others.
GOLDSMITH.—She stoops to Conquer.

CALUMNY.—Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny.
SHAKSPERE.—Hamlet. Act III. Scene 1.
(Hamlet to Ophelia.)

Virtue itself escapes not calumnious strokes.
SHAKSPERE.—Ibid., Act I. Scene 3. (Laertes.)

CANDLE.—1. How far that little candle throws its beams!
So shines a good deed in a naughty world
2. When the moon shone we did not see the candle;
So doth the greater glory dim the less.
SHAKSPERE.—Merchant of Venice, Act V. Scene 1.
(Portia and Nerissa.)

He that adds anything to you, 'tis done
Like his that lights a candle to the sun.
FLETCHER.—To Sir Walter Aston, Line 19.
BEAUMONT and FLETCHER.—Vol. II. Page 13.
DR. YOUNG.—Love of Fame, Sat. 7, Line 98.

CANDOUR.—Unto the end shall charity endure,
And candour hide those faults it cannot cure.
CHURCHILL.—The Apology.

CANKER.—That which the palmer-worm hath left, hath the locust eaten; and that which the locust hath left, hath the canker-worm eaten; and that which the canker-worm hath left, hath the caterpillar eaten.
JOEL, Chap. i. Ver. 4.

CANKER.— In the sweetest bud
The eating canker dwells.
SHAKSPERE.—Two Gentlemen of Verona, Act I. Scene 1. (Proteus to Valentine.)

Now will canker sorrow eat my bud.
SHAKSPERE.—King John, Act III. Scene 4. (Constance.)

Some to kill cankers in the musk-rose buds.
SHAKSPERE.—Midsummer Night's Dream. Act II. Scene 3. (Titania.)

She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek.
SHAKSPERE.—Twelfth Night, Act II. Scene 4. (Viola.)

Loathsome canker lives in sweetest bud.
SHAKSPERE.—Sonnet 35.

So far from sounding and discovery
As is the bud bit with an envious worm,
Ere he can spread his sweet leaves to the air,
Or dedicate his beauty to the sun.
SHAKSPERE.—Romeo and Juliet, Act I. Scene 1. (Montagu to Benvolio.)

The canker-blooms have full as deep a dye,
As the perfumed tincture of the roses,
Hang on such thorns, and play as wantonly
When summer's breath their masked bud discloses.
SHAKSPERE.—Sonnet 54.

I had rather be a canker in a hedge than a rose in his grace.
SHAKSPERE.—Much Ado About Nothing, Act I. Scene 3. (Don John of his Brother.)

Hath not thy rose a canker, Somerset?
SHAKSPERE.—King Henry VI., Part I. Act II. Scene 4. (Plantagenet.)

And but he's something stain'd
With grief, that's beauty's canker, thou might'st call him
A goodly person.
SHAKSPERE.—Tempest, Act I. Scene 2. (Prospero to Miranda.)

As killing as the canker to the rose.
MILTON.—Lycidas, Line 45.

The canker galls the infants of the spring,
Too oft before their buttons be disclos'd.
SHAKSPERE.—Hamlet, Act I. Scene 3. (Laertes.)

CANNONADE.—E'en the whole world, blockheads and men of letters,
Enjoy a cannonade upon their betters.
DR. WOLCOTT.—The Romish Priest, a Tale.

Many saints have been canonized who ought to have been cannonaded.
COLTON.—Lacon; or, Many Things in a Few Words.

CANOPIED.—I know a bank———
Quite over-canopied with luscious woodbine.
SHAKSPERE.—Midsummer Night's Dream, Act II. Scene 2.

Where'er the rude and moss-grown beech
O'er-canopies the glade.
GRAY.—Ode on Spring, Stanza II. Line 3.

CANTANKEROUS.—Well, now, that's mighty provoking! But I hope, Mr. Faulkland, as there are three of us come on purpose for the game, you won't be so cantankerous as to spoil the party by sitting out.
SHERIDAN.—The Rivals, Act V. Scene 3.

[The same word will be found in "The Waterman," by DIBDIN, Act II. Scene 3.]

CANVAS.—LELY on animated canvas stole
The sleepy eye, that spoke the melting soul.
POPE.—To Augustus, Epi. I. Line 149.

Heaven speed the canvas, gallantly unfurl'd,
To furnish and accommodate a world,
To give the pole the produce of the sun,
And knit the unsocial climates into one!
COWPER.—Charity, Line 123.

CAP.—PET. Why, this was moulded on a porringer;
A velvet dish; fye, fye! 'Tis lewd and filthy;
Why, 'tis a cockle or a walnut shell,
A knack, a toy, a trick, a baby's cap;
Away with it, come, let me have a bigger.
KATE. I'll have no bigger; this doth fit the time,
And gentlewomen wear such caps as these.
SHAKSPERE.—Taming the Shrew, Act IV. Scene 3.

CAPTIVATE.—Seek to delight, that they may mend mankind,
And, while they captivate, inform the mind.
COWPER.—Hope, Line 758.

CARCANET.—Say, that I lingered with you at your shop,
To see the making of her carcanet,
And that to-morrow you will bring it home.
SHAKSPERE.—Comedy of Errors, Act III. Scene 1.

CARCANET.—In Harrington's Orlando Furioso, we have—
About his neck a carknet rich he ware.
KNIGHT'S SHAKSPERE.—*Supra.*

CARE.—Care keeps his watch in every old man's eye,
And where care lodges, sleep will never lie.
SHAKSPERE.—Romeo and Juliet, Act II. Scene 3. (Friar Lawrence.) See THEOCRITUS, Idylls 21, Line 5.

I am sure care's an enemy to life.
SHAKSPERE.—Twelfth Night, Act I. Scene 3. (Sir Toby to Maria.)

Care to our coffin adds a nail, no doubt;
And every grin so merry draws one out.
DR. WOLCOT.—Ode XV. Vol II. Edition 1794.

CARES.—Life's cares are comforts; such by heaven design'd;
He that has none, must make them or be wretched.
DR. YOUNG.—Night II. Line 160.

CARNAGE.—Carnage is God's daughter.
BYRON.—Don Juan, Canto VIII. Stanza 9; in allusion to the following lines—

But thy most dreaded instrument
In working out a pure intent,
Is man array'd for mutual slaughter,
Yea, carnage is thy daughter.
WORDSWORTH.—Thanksgiving Ode.

[Judas and Simon Maccabeus in days of old, and Gustavus Adolphus in modern days, fighting for the violated rights of conscience against perfidious despots and murdering oppressors, exhibit to us the incarnation of Wordsworth's principle.—DE QUINCEY on this phrase: see his explanatory notes in his Miscellanies, page 7, title "War."]

CARVE.—Courteous he was, lowly and serviceable,
And carv'd before his father at the table.
CHAUCER.—Prol. to the Canterbury Tales, Line 99.

I'll carve your name on barks of trees,
With true-love knots and flourishes.
BUTLER.—Hudibras, Part II. Canto I. Line 565.

Your fair name upon the rind of every gentle poplar and amorous myrtle with adoration carv'd and kneel'd unto.
BEAUMONT and FLETCHER.—The Lover's Progress, Act I. Scene 1.

'Tis hard to carve for others' meat,
And not have time one's self to eat;
Though, be it always understood,
Our appetites are full as good.
LLOYD.—The Author's Apology.

CARVE.—Rural carvers, who with knives deface the panels.
COWPER.—The Sofa, Line 281.

CASE.—1. I know your good nature in a case like this, and——.
2. State the symptoms of the case, Sir Charles.
COLMAN.—The Poor Gentleman, Act I. Scene 2.

CAST.—I have set my life upon a cast,
And I will stand the hazard of the die.
SHAKSPERE.—King Richard III., Act V. Scene 4.
(*Solus.*)

CASTLES.—Leaving the wits the spacious air,
With licence to build castles there.
SWIFT.—Vanbrugh's House.

[And see the same idea in his "Duke of Grafton's Answer to Dean Smedley's Petition;" BROOME.—Poverty and Poetry; CHURCHILL.—Night, Epi. to Robert Lloyd; SHENSTONE.—On Taste, Part II.; and LLOYD, Epi. to Colman.]

CAT.—Playing the mouse, in absence of the cat.
SHAKSPERE.—King Henry V., Act I. Scene 2.
(Westmoreland.)

When the cat's away, the mice will play.

[An old Swedish saw which is literally "When the cat is away the rats dance on the table." ANDERSON.—Okavango River, Chap. 17.]

CATASTROPHE.—So! so! here's fine work!—here's fine suicide, parricide, and simulation, going on in the fields! and Sir Anthony not to be found to prevent the *antistrophe!*
SHERIDAN.—The Rivals, Act V. Scene 1.

I'll tickle his catastrophe for this.
ANONYMOUS.—The Merry Devil of Edmonton.

CATCH.—Catch as catch can.
ATHENÆUS.—Lib. V. Page 193; a saying of Antiochus Epiphanes.

For why? Because the good old Rule
Sufficeth them; the simple plan,
That they should take who have the power,
And they should keep who can.
WORDSWORTH.—Rob Roy's grave.

CATO.—The dawn is overcast, the morning low'rs,
And heavily in clouds brings on the day;
The great, th' important day, big with the fate
Of Cato, and of Rome.
ADDISON.—Cato, Act I. Scene 1.

CAVIARE.—'Twas caviare to the general.
SHAKSPERE.—Hamlet, Act II. Scene 2.
(The Prince to the Players.)

CEDAR.—The Cedar whose top mates the highest cloud,
Whilst his old father Lebanon grows proud
Of such a child; and his vast body laid
Out many a mile, enjoys the filial shade.
CHURCHILL.—Gotham, Book I. Line 299.

CENSORIOUS.—Be not too rigidly censorious,
A string may jar in the best master's hand,
And the most skilful archer miss his aim;—
I would not quarrel with a slight mistake.
ROSCOMMON.—Art of Poetry.

CENSURE.—But we contemn the fury of these days,
And revere no less their censure than their praise.
COWLEY.—Prologue to the Guardian.

Numbers err in this;
Ten censure wrong for one who writes amiss.
POPE.—On Criticism, Line 5.

Censure is the tax a man pays to the public for being eminent.
SWIFT.—Thoughts on various subjects.

CHAIN.—The chain that's fixed to the throne of Jove,
On which the fabrick of our world depends;
One link dissolved, the whole creation ends.
WALLER.—On His Majesty's danger at St. Andero, Verse 168.

Vast chain of being!
From Nature's chain whatever link you strike,
Tenth or ten thousandth breaks the chain alike.
POPE.—Essay on Man, Epi. I. Line 237.

CHAIR.—I love it, I love it, and who shall dare
To chide one for loving that old arm-chair?
ELIZA COOK.—The old arm-chair.

Their is no flock, however watch'd and tended,
But one dead lamb is there;
There is no fireside howsoe'er defended,
But has one vacant chair.
LONGFELLOW.—Resignation.

So much the vital spirits sink
To see the vacant chair and think,
How good! how kind! and he is gone!
TENNYSON.—In Memoriam.

CHAMBER.—Sitting in my dolphin-chamber, at the round table, by a sea-cole fire.
SHAKSPERE.—King Henry IV., Part II. Act II. Scene 1. (Hostess to Falstaff.)

CHANCE.—A lucky chance, that oft decides the fate
Of mighty monarchs.
THOMSON.—Summer.

Such is the chance of war.
HOMER.—The Iliad, Book 17, Line 255. (Derby.)

CHANGE.— The ever whirling wheel
Of change.
SPENSER.—On Mutability, Canto VI. Line I.

Change but the name, of thee the tale is told.
HORACE.—Sat. I. Book I. Line 89. (Francis.)

Can the Ethiopian change his skin, or the leopard his spots?
JEREMIAH, Chap. xiii. Ver. 23.

Whate'er the passion, knowledge, fame, or pelf,
Not one will change his neighbour with himself.
POPE.—Essay on Man, Epi. II. Line 261.

Where yet was ever found a mother
Who'd give her booby for another?
GAY.—Fable III. Line 33.

A change came o'er the spirit of my dream.
BYRON.—The Dream, Line 75.

Fear of change
Perplexes monarchs.
MILTON.—Paradise Lost, Book I.

No:—Let the eagle change his plume,
The leaf its hue, the flower its bloom;
But ties around his heart were spun,
That could not, would not, be undone!
CAMPBELL.—O'Connor's Child.

The French and we still change, but here's the curse,
They change for better, and we change for worse.
DRYDEN.—Prologue to the Spanish Friar.

Nothing is thought rare
Which is not new and followed; yet we know
That what was worn some twenty years ago
Comes into grace again.
BEAUMONT and FLETCHER.—Prologue to the Noble Gentleman, Line 4.

Alas! in truth, the man but chang'd his mind,
Perhaps was sick, in love, or had not dined.
POPE.—Moral Essays, Epi. I. to Sir R. Temple, Line 127.

How chang'd, alas, from what it once had been!
'Tis now degraded to a public inn.
GAY.—A True Story.

CHANGE.— The hearts
Of all his people shall revolt from him,
And kiss the lips of unacquainted change.
SHAKSPERE.—King John, Act III. Scene 4.
(Pandulph to Lewis)

CHAOS.—For he being dead, with him is beauty slain,
And beauty dead, black chaos comes again.
SHAKSPERE.—Venus and Adonis, Stanza 170

Excellent wretch! perdition catch my soul
But I do love thee! and when I love thee not
Chaos is come again.
SHAKSPERE.—Othello, Act III. Scene 3.
(Othello's love for his Wife)

But, should he hide his face, th' astonish'd sun,
And all th' extinguish'd stars, would loosening reel
Wide from their spheres, and chaos come again.
THOMSON.—Summer, Line 182.

Yet, yet a moment, one dim ray of light,
Indulge dread chaos and eternal night.
POPE.—The Dunciad, Book IV. Line 1.

Then rose the seed of chaos, and of night,
To blot out order, and extinguish light.
POPE.—The Dunciad, Book IV. Line 13.

Lo! thy dread empire, chaos! is restored;
Light dies before thy uncreating word:
Thy hand, great Anarch! lets the curtain fall;
And universal darkness buries all.
POPE.—The Dunciad, Book IV. Line 653.

Eldest night and chaos ancestors of nature.
MILTON.—Paradise Lost, Book II. Line 894.

CHAPEL.—Wherever God erects a house of prayer,
The devil always builds a chapel there.
DE FOE.—The True-born Englishman.

No sooner is a temple built to God, but the devil
builds a chapel hard by.
GEORGE HERBERT.—Jacula Prudentum;
BURTON'S Anatomy of Mel., Part III. Section 4

CHAPTER.—Who read a chapter when they rise,
Shall ne'er be troubled with ill eyes.
GEORGE HERBERT.—The Temple Charms and Knots.

CHARITY.—O, poor charity!
Thou art seldom found in scarlet.
WEBSTER.—The White Devil.

For since kind Heaven with wealth our realm has blest,
Give it to Heaven, by aiding the distrest.
POPE.—The Odyssey, Book XI. Line 426.

Above all things have fervent charity among yourselves: for charity shall cover the multitude of sins.
ST. PETER, Chap. iv. Ver. 8.

CHARMS.—How often have I paused on every charm,
The shelter'd cot, the cultivated farm,
The never-failing brook, the busy mill,
The decent church that topp'd the neighbouring hill;
The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made.
GOLDSMITH.—Deserted Village, Line 9.

CHARTER.—I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please.
SHAKSPERE.—As You Like It, Act II. Scene 7.
(Jaques to Duke S.)

When he speaks,
The air, a charter'd libertine, is still.
SHAKSPERE.—King Henry V., Act I. Scene 1.
(Canterbury to Eliza.)

CHASE.—That excellent grand tyrant of the earth,
Thy womb let loose, to chase us to our graves.
SHAKSPERE.—King Richard III., Act IV.
Scene 4. (Queen Margaret to the Duchess.)

CHASTITY.—She that has that is clad in complete steel.
MILTON.—Comus.

[See and compare the narrative of Bellerophon in Book VI. Line 84 in the Homer of Lord Derby, with the narrative of Joseph and Potiphar's Wife, given in GENESIS, Chap. xxxix. Verses 6—20.]

CHATHAM.—His speech, his form, his action, full of grace,
And all his country beaming in his face,
He stood, as some inimitable hand
Would strive to make a Paul or Tully stand.
COWPER.—Table Talk, Line 347.

Such men are raised to station and command,
When Providence means mercy to a land.
COWPER.—Ibid., Line 355.

CHATTER.—Like a crane or a swallow so did I chatter.
ISAIAH.—Chap. xxxviii. Ver 14.

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on for ever.
TENNYSON.—The Brook. (Moxon's Selection of his Works, Page 119, Ed. 1865.)

CHEEK.—See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!
SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.

[Oh, that I were a flea upon that lip!—SHIRLEY; The School of Compliments Oh, that I were a veil upon that face! S MARMION: The Antiquary, Act II, Scene 1. See DODSLEY'S Coll of Old Plays, Vol. X. p. 26.]

On the cold cheek of death smiles and roses are blending,
And beauty immortal awakes from the tomb.
BEATTIE.—The Hermit, Verse 6, last Lines.

CHERRY.—We grew together,
Like to a double cherry, seeming parted.
SHAKSPERE.—Midsummer Night's Dream, Act III. Scene 2. (Helena to Hermia.)

Two lovely berries moulded on one stem:
So with two seeming bodies, but one heart.
SHAKSPERE.—Midsummer Night's Dream, Act III. Scene 2. (Helena to Hermia.)

CHICKENS.—What, all my pretty chickens, and their dam,
At one fell swoop?
SHAKSPERE.—Macbeth, Act IV. Scene 3.
(Macduff to Malcolm.)

To swallow gudgeons 'ere they're catch'd,
And count their chickens 'ere they're hatch'd.
BUTLER.—Hudibras, Part II. Canto III. Line 923.

CHILD.—The childhood shews the man,
As morning shews the day.
MILTON.—Paradise Regained, Book IV.

The child is genuine, you may trace
Throughout the sire's transmitted face.
GREEN.—The Spleen, Line 11.

Oft too the mind well pleased surveys,
Its progress from its childish days;
Sees how the current upwards ran,
And reads the child o'er in the man.
LLOYD.—Epi. to Coleman, Line 17.

CHILD.— Did the man enjoy
In after life, the visions of the boy?
CRABBE.—Tales of the Hall, Book IX.

The child is father of the man.
WORDSWORTH.—My Heart Leaps Up, Line 7.

A little model the master wrought,
Which should be to the larger plan
What the child is to the man.
LONGFELLOW.—(By the Seaside building the ship.)

Youth, what man's age is like to be, doth show;
We may our ends by our beginnings know.
DENHAM.—On Prudence, Line 225. [The same idea is found in the French proverb, *l' Homme est toujours l' enfant, et l' enfant toujours l' homme.* The man is always the child, and the child is always the man.] (From a Dictionary of Quotations, published by G. G. and J. Robinson, Paternoster Row, 1799.)

When the man you see
You find him what you saw the boy would be,
Disguis'd a little; but we still behold
What pleased, and what offended us of old.
CRABBE.—Tales of the Hall, Book III.

The man you see through life retain'd
The boy's defects, his virtues too remain'd.
CRABBE.—Tales of the Hall, Book III.

CHILDHOOD.—Alas, my lord, my life is not a thing
Worthy your noble thoughts! 'Tis not a life,
'Tis but a piece of childhood thrown away.
BEAUMONT and FLETCHER.—Philaster, Act V. Scene 2.

Childhood, who like an April morn appears,
Sunshine and rain, hopes clouded o'er with fears.
CHURCHILL.—Gotham, Book I.

CHILDREN.—Unruly children make their sire stoop.
SHAKSPERE.—King Richard II., Act III. Scene 4. (The Gardener to his Assistants.)

The pleasure that some fathers feed upon
Is my strict fast,—I mean my children's looks.
SHAKSPERE.—Ibid., Act II. Scene 1. (Old Gaunt to Richard.)

CHILDREN.—As children gathering pebbles on the shore.
MILTON.—Paradise Regained, Book IV.

["A remarkable anticipation," says the Rev. Geo. Gilfillan, "of Newton's famous saying, 'I do not know what I may appear to the world; but to myself I seem to have been only like a boy playing on the seashore, and diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me.'"—*Newton's Life.*]

Newton, (that proverb of the mind,) alas!
Declared, with all his grand discoveries recent,
That he himself felt only "like a youth
Picking up shells by the great ocean—Truth."
BYRON.—Don Juan, Canto VII. Verse 5, Line 5.

When I look on my boys
They renew all my joys,
Myself in my children I see;
While the comforts I find
In the kingdom my mind,
Pronounce that my kingdom is free.
LLOYD.—Song in the Capricious Lovers, Air 2.

By sports like these are all their cares beguil'd;
The sports of children satisfy the child.
GOLDSMITH.—The Traveller.

A little bench of heedless bishops here,
And there a chancellor in embryo.
SHENSTONE.—The Schoolmistress, Stanza 28.

CHIPS.— You may trace him oft
By scars which his activity has left
Beside our roads and pathways; . . .
He who with pocket-hammer smites the edge
Of luckless rock or prominent stone, . . .
. . . . . detaching by the stroke
A chip or splinter.
WORDSWORTH.—The Excursion, Book III. Page 83.

CHIVALRY.—The Age of chivalry is gone.
BURKE.—Portrait of Marie Antoinette.

CHOICE.—We had a choice of difficulties.
GENL. WOLFE.—(In his despatch from before Quebec. London Gaz. Extra. 16 Oct. 1759.)

CHORUSES.—For Choruses of Flowers, Trees, Waters, Elements, Planets, Time, Months, Seasons, and the Year, see
CHURCHILL.—Gotham, Book I. Line 243.

CHRISTENING.—This country has spoiled them; this same christening will ruin the colonies.
FOOTE.—The Patron, Act I.

CHRISTIANS.—O, father Abraham, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others.
SHAKSPERE.—Merchant of Venice, Act I. Scene 3.
(Shylock to Antonio and Bassanio.)

The disciples were called Christians first at Antioch.
The ACTS, Chap. xi. Ver. 26.

I am sure she is a good Christian, and, which is almost as rare, a good woman.
SWIFT.—To Pope, 30th Oct., 1727.

CHRISTMAS.—Some say, that ever 'gainst that season comes,
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long,
And then, they say no spirit can walk abroad,
So hallow'd and so gracious is the time.
SHAKSPERE.—Hamlet, Act I. Scene 1, near the end.
(Marcellus to Horatio on the crowing of the cock.)

The time draws near the birth of Christ,
The moon is hid, the night is still;
The Christmas bells from hill to hill
Answer each other in the mist.
TENNYSON.—In Memoriam, 28, v. 1.

CHURCH.—When once thy foot enters the church, be bare—
God is more there than thou: for thou art there
Only by his permission. Then beware,
And make thyself all reverence and fear.
HERBERT.—The Temple Church Porch, Verse 68

Some to church repair,
Not for the doctrine, but the music there.
POPE.—On Criticism, Line 342.

I joy, dear mother, when I view
Thy perfect lineaments and hue
Both sweet and bright:
Beauty in thee takes up her place,
And dates her letters from thy face,
When she doth write.
HERBERT.—The British Church, Verse 1.

Who builds a church to God, and not to fame,
Will never mark the marble with his name.
POPE.—Moral Essays, Epi. III To Bathurst, Line 285.

CHURCH.—For he loveth our nation, and hath built us a synagogue.

ST. LUKE, Chap. vii. Ver. 5.

[The elders of the Jews to Jesus on behalf of the centurion's servant, who was sick and ready to die.]

Fond fools
Promise themselves a name from building churches.

RANDOLPH.—The Muses' Looking glass, Act III Scene 1.

CHURCH AND STATE.—The union of church and state, is not to make the church *political*, but the state *religious*.

LORD ELDON.—His Life, XXI. Law Magazine, Page 74.

For God sent not his Son into the world to condemn the world; but that the world through him might be saved.

ST. JOHN, Chap. iii. Ver. 17.

CHURCH AUTHORITY.—If Chaldee, Hebrew, Syriac, will not bend,
And stubborn Greek refuse to be their friend;
If languages and copies all say, No!
The church *has said it*, and *it must be so!*

ANONYMOUS.—Quoted by the Rev. Hugh M'Neile, D.D., formerly Canon of Chester, and now Dean of Ripon, in his work on the Church and the Churches, Vol. I. Page 268.

CHURLISH.—My master is of churlish disposition,
And little recks to find the way to heaven
By doing deeds of hospitality.

SHAKSPERE.—As you Like It, Act II. Scene 4. (Corin to Rosalind.)

I tell thee, churlish priest,
A minist'ring angel shall my sister be,
When thou liest howling.

SHAKSPERE.—Hamlet, Act V. Scene 1. (Laertes to the Priest who refused Ophelia Christian burial.)

CIRCLE.—As on the smooth expanse of crystal lakes
The sinking stone at first a circle makes;
The trembling surface by the motion stirr'd,
Spreads in a second circle, then a third;
Wide, and more wide, the floating rings advance,
Fill all the watery plain, and to the margin dance.

POPE.—Temple of Fame, Line 436.

CIRCLE.—The small pebble stirs the peaceful lake;
The circle mov'd, a circle straight succeeds,
Another still, and still another spreads.
POPE.—Essay on Man, Epi. IV. Line 364.

Glory is like a circle in the water,
Which never ceaseth to enlarge itself,
Till, by broad spreading, it disperse to nought.
SHAKSPERE.—King Henry VI., Part I. Act I. Scene 2. (La Pucelle to Charles the Dauphin.)

Circles in water as they wider flow
The less conspicuous in their progress grow,
And when at last they trench upon the shore,
Distinction ceases and they're view'd no more.
CRABBE.—The Borough, Letter 3.

CIRCUMSTANCE.—*Speed.* Nay, that I can deny by a circumstance.
Proteus. It shall go hard, but I'll prove it by another.
SHAKSPERE.—Two Gentlemen of Verona, Act I. Scene 1.

CITY.—Here have we no continuing city, but we seek one to come.
ST. PAUL to the Hebrews, Chap. xiii. Ver. 14.

CIVIL.—Good-breeding ne'er commands us to be civil
To those who give the nation to the devil;
Who at our surest best foundation strike,
And hate our monarch and our Church alike.
ROWE.—Prol. to the Non-jurors.

CLAWING.—Have always been at daggers-drawing,
And one another clapper-clawing.
BUTLER.—Hudibras, Part II. Canto II. Line 79.

CLAY.—May I lie cold before that dreadful day,
Press'd with a load of monumental clay!
POPE.—Homer's Iliad, Book VI. Line 590.

For ever will I sleep, while poor maids cry,
"Alas! for pity stay,
And let us die
With thee; men cannot mock us in the clay."
BEAUMONT and FLETCHER.—The Captain.

Ay; these look like the workmanship of Heaven,
This is the porcelain clay of human kind,
And therefore cast into these noble moulds.
DRYDEN.—Don Sebastian, Act I. Scene 1.

The precious porcelain of human clay.
BYRON.—Don Juan, Canto IV. Stanza 11.

CLAY.—There let me sleep forgotten in the clay.
BRUCE.—Elegy written in Spring, Verse 23.

CLEAN YOUR SHOES?
GAY.—Trivia, Book I. Line 24; Book II. Line 100.

CLERGY.—I never saw, heard, nor read, that the clergy were beloved in any nation where Christianity was the religion of the country.
SWIFT.—Thoughts on Religion.

CLIMB.—Ah! who can tell how hard it is to climb
The steep where Fame's proud temple shines afar!
BEATTIE.—The Minstrel, Verse 1, Line 1.

Fain would I climb, but that I fear to fall.

[A line written by SIR WALTER RALEIGH, with a diamond ring, on the glass of a window in a pavilion of Queen Elizabeth, who, on being informed of it, wrote underneath it:]

"If thy mind fail thee, do not climb at all."
SCOTT.—Kenilworth, Chap. XVII.

1. I am lost in thought.
2. Thought of the Queen, perhaps?
1. Why, if it were,
Heaven may be thought on, though too high to climb.
2. Oh! now I find where your ambition drives.
DRYDEN.—Spanish Friar, Act I. Scene 1.

He either fears his fate too much,
Or his deserts are small,
Who dares not put it to the touch,
To win or lose it all.
SCOTT.—Intro. to Chron. of the Canongate, Vol. XIX.

He that climbs the tall tree has won right to the fruit;
He that leaps the wide gulf should prevail in his suit.
SCOTT.—The Talisman, Chap. XXVI.

The lower still you crawl, you'll climb the higher.
SMOLLETT.—Advice, Line 64.

Downward to climb, and backward to advance.
POPE.—The Dunciad, Book II. Line 320.

CLOAKS.—When clouds are seen wise men put on their cloaks.
SHAKSPERE.—King Richard III., Act II. Scene 3. (Third Citizen to his Companion.)

CLOCK.—The iron tongue of midnight hath told twelve.
SHAKSPERE.—Midsummer Night's Dream, Act V. Scene 1. (Theseus.)

CLOCK.—Great Nature's well set clock in pieces took;
On all the springs and smallest wheels did look
Of life and motion; and with equal art
Made up again the whole of every part.
COWLEY.—The Davideis, Book I. Line 743.

The clock of his age had struck fifty-eight.
CELLINI.—Quoted by Disraeli in the First Vol. of his Cur. of Lit. page 99.

Haggard and hollow and wan, and without either thought or motion,
E'en as the face of a clock from which the hands have been taken.
LONGFELLOW.—Evangeline.

Look at the clock.
BARHAM.—Ingoldsby Legends.

CLOUD.—Sometime we see a cloud that's dragonish,
A vapour, sometime like a bear, or lion,
A tower'd citadel, a pendent rock,
A forked mountain, or blue promontory
With trees upon't that nod unto the world,
And mock our eyes with air: thou hast seen these signs;
They are the black vesper's pageants.
SHAKSPERE.—Antony and Cleopatra, Act IV. Scene 12. (Antony to Eros.)

Ascending through the opening of cloud-curtains.
LONGFELLOW.—The Song of Hiawatha. (The peace pipe.)

Closed with a cloud.
ST. JOHN.—The Revelation, Chap. x. Ver. 1.

Yonder cloud
That rises upward always higher,
A looming bastion fringed with fire.
TENNYSON.—In Memoriam, 15, V. 4, 5.

Can such things be,
And overcome us like a summer cloud,
Without our special wonder?
SHAKSPERE.—Macbeth, Act III. Scene 4. (Macbeth, after he had seen the Ghost of Banquo.)

COACH.—Go call a coach, and let a coach be call'd;
And let the man that calls it be the caller;
And in his calling let him nothing call,
But Coach, Coach, Coach! O for a Coach, ye Gods!
CAREY.—Chrononhotonthologos, Scene 5.

Much use of a coach makes us lose the benefit of our legs.
SENECA.—Epi. 10.

COACH.—Use legs and have legs.
SWIFT.—Abstract of Collins' Discourse.

COCK-A-HOOP.—And having routed the whole troop,
With victory was cock-a-hoop.
BUTLER.—Hudibras, Part I. Canto III. Line 18.

You'll make a mutiny among my guests!
You will set cock-a-hoop! you'll be the man!
SHAKSPERE.—Romeo and Juliet, Act I. Scene 5. (Capulet to Tybalt.) The origin of this phrase is very doubtful. See *Knight's Shakspere.*

COCK-CROWING—. . . The early village cock
Hath twice done salutation to the morn.
SHAKSPERE.—King Richard III., Act V. Scene 3. (Ratcliff to Richard.)

Hark, hark! I hear
The strain of strutting chanticleer
Cry, Cock-a-doodle-do.
SHAKSPERE.—Tempest, Act I. Scene 2.
A Song (Ariel.)

Thy boastful mirth let jealous rivals spill,
Insult thy crest, and glossy pinions tear,
And ever in thy dreams the ruthless fox appear.
BEATTIE.—The Minstrel, Book I. Stanza 36.

That house doth every day more wretched grow,
Where the Hen louder than the Cock doth crow.
FRENCH PROVERB.—(Howell's Letters, Book I. Section IV. Stanza 9.)

COFFIN.—No useless coffin enclos'd his breast,
Nor in sheet nor in shroud we wound him;
But he lay like a warrior taking his rest,
With his martial cloak around him.
REV. CHAS. WOLFE.—Monody on the Death of Sir John Moore.

COIN. . . . . Coin Heaven's image
In stamps that are forbid.
SHAKSPERE.—Measure for Measure, Act II Scene 4. (Angelo to Isabella.)

This is the very coinage of your brain.
SHAKSPERE.—Hamlet, Act III. Scene 4. (The Queen to Hamlet.)

COLD.—The air bites shrewdly.
SHAKSPERE.—Ibid. Act I. Scene 4. (The Prince to Horatio and Marcellus.)

COLD.— A man whose blood
Is very snow-broth.
SHAKSPERE.—Measure for Measure, Act I. Scene 5
(Lucio to Isabella.)

Cold as the turkeys coffin'd up in crust.
SHIRLEY.—The Sisters.

The cold in clime are cold in blood,
Their love can scarce deserve the name;
But mine was like a lava flood,
That boils in Ætna's breast of flame.
BYRON.—The Giaour.

She though in full blown flower of glorious beauty, grows cold even in the summer of her age.
LEE and DRYDEN'S ŒDIPUS, Act IV. Scene 1.
(Ægæon to Œdipus.)

COLOSSUS.—Why, man, he doth bestride the narrow world
Like a Colossus; and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.
SHAKSPERE.—Julius Cæsar, Act I. Scene 2.
(Cassius to Brutus)

COLOURS.—Mocking the air with colours idly spread.
SHAKSPERE.—King John, Act V. Scene 1.
(The Bastard to the King.)

COLUMN.—Where London's column, pointing to the skies
Like a tall bully, lifts the head and lies.
POPE.—Moral Essays, to Bathurst, Epi. III. Line 339

So like a shatter'd column lay the King.
TENNYSON.—Morte D'Arthur.

COMBINATION.—A combination, and a form, indeed,
Where every god did seem to set his seal
To give the world assurance of a man.
SHAKSPERE.—Hamlet, Act III. Scene 4.
(The Prince to his Mother.)

COME.—Come what come may;
Time and the hour runs through the roughest day.
SHAKSPERE.—Macbeth, Act I. Scene 3.
(Macbeth to Banquo.)

Come live with me, and be my love.
MARLOWE. A Song. It is also in COTTON, in his invitation to Phillis.

COMFORT.—That comfort comes too late;
'Tis like a pardon after execution;
That gentle physic, given in time, had cur'd me;
But now I am past all comforts here, but prayers.
SHAKSPERE.—King Henry VIII., Act IV. Scene 2. (Katherine to Capucius.)

He receives comfort like cold porridge.
SHAKSPERE.—Tempest, Act II. Scene 1. (Sebastian to Alonzo.)

COMMENTATORS.—Some future strain, in which the muse shall tell
How *science* dwindles, and how *volumes* swell,
How commentators each dark passage shun,
And hold their farthing candle to the sun.
DR. YOUNG.—Love of Fame, Sat. VII., Line 95.

COMMON.—As common as a barber's chair.
BURTON.—Anat. of Melancholy, Ed. 1651, Page 665.

Like a barber's chair, that fits all buttocks.
SHAKSPERE.—All's Well that Ends Well, Act II. Scene 2. (Clown to the Countess.)

As common as the stairs
That mount the capitol.
SHAKSPERE.—Cymbeline, Act. I. Scene 7. (Iachimo to Imogen.)

As common as the highway.
OLD PROVERB.—Knight's Shak. Sup.

This comes of visiting commoners.
GARRICK.—High Life Below Stairs, Act II.

COMMUNION.—They eat, they drink, and in communion sweet
Quaff immortality and joy.
MILTON.—Par. Lost, Book V. Line 637.

Thus may we abide in union,
With each other and the Lord,
And possess in sweet communion
Joys which earth cannot afford.
REV. JOHN NEWTON.—Benediction, Verse 2.

COMPANY.—It is certain that either wise bearing, or ignorant carriage, is caught as men take diseases, one of another; therefore, let men take heed of their company.
SHAKSPERE.—King Henry IV., Part II. Act. V. Scene 1. (Falstaff *solus.*)

COMPANY.— Get thee gone;
I see thou art not for my company.
SHAKSPERE.—Titus Andronicus, Act III. Scene 2. (Titus to Marcus.)

Is all our company here?
SHAKSPERE.—Midsummer Night's Dream, Act I. Scene 2. (Quince to Bottom.)

I thank you for your company; but, good faith, I had as lief have been myself alone.
SHAKSPERE.—As You Like It, Act III. Scene 2. (Jaques to Orlando.)

Catius is ever moral, ever grave,
Thinks who endures a knave, is next a knave,
Save just at dinner—then prefers, no doubt,
A rogue with venison, to a saint without.
POPE.—Moral Essays. Epi. I. To Temple, Line 77

Preferring, with a soul as black as soot,
A rogue on horseback to a saint on foot.
WOLCOT.—The Lousiad, Canto I.

A pleasant companion is as good as a coach.
SWIFT.—The Tripos, Act III.
(Jucundus comes est pro vehiculo.)

Company, villanous company, hath been the spoil of me.
SHAKSPERE.—King Henry IV., Part I. Act III. Scene 3. (Falstaff to Bardolph.)

COMPARE.—So I had known whelps like dogs, so kids like their dams: thus I was wont to compare great things with small.
DAVIDSON'S VIRGIL, by Buckley, Page 2.

So, if great things to small may be compar'd,
Xerxes, the liberty of Greece to yoke,
From Susa, his Memnonian palace high,
Came to the sea; and, over Hellespont
Bridging his way, Europe with Asia joined,
And scourged with many a stroke the indignant waves.
MILTON.—Par. Lost, Book X.

If I may be allowed to compare little matters with great ones, Anapis also loved me.
RILEY'S OVID.—Meta., Page 174.

COMPARISONS.—One fairer than my love! the all-seeing sun
Ne'er saw her match, since first the world begun.
SHAKSPERE.—Romeo and Juliet, Act I. Scene 2. (Romeo to Benvolio.)

COMPARISONS.—Compare her face with some that I shall show,
And it will make thee think thy swan a crow.
SHAKSPERE.—Ibid.
(Benvolio to Romeo.)

To seek through the regions of the earth
For one his like, there would be something failing
In him that should compare.
SHAKSPERE.—Cymbeline, Act I. Scene 1.

To me he seems like diamond to glass.
SHAKSPERE.—Pericles, Act II. Scene 3.
(Thaisa to Pericles.)

Thou art an eagle to a wren.
WOLCOT.—Ode I., To the Academicians, Verse 8, 1782.

No *caparisons*, miss, if you please,
Caparisons don't become a young woman.
SHERIDAN.—The Rivals, Act IV. Scene 2.

Comparisons are *odorous*.
SHAKSPERE.—Much Ado About Nothing, Act III. Scene 5. (Dogberry.)

1. By heavens, a most edible coparisó.
2. Odious thou would'st say; for coparisós are odious.
ANONYMOUS.—Sir Giles Goosecappe, an old Comedy of 1606.

Leave her, and I will leave comparing thus;
She and comparisons are odious.
DR. DONNE.—The Comparison.

Comparisons are odious.
BURTON.—Anat. of Mel., Part III. Section III. Mem. 1. sub. 2;
GEORGE HERBERT.—*Jacula Prudentum*.
HEYWOOD.—A Woman Kill'd with Kindness. Act I. Scene 1.

To liken them to your auld-warld squad,
I must needs say comparisons are odd.
BURNS.—Brigs of Ayr.

COMPASS.—A rusty nail, placed near the faithful compass,
Will sway it from the truth, and wreck the argosy.
SCOTT.—The Talisman, Chap. XXIV., quoting "The Crusade."

COMPOSING.—'Tis true, composing is the nobler part,
But good translation is no easy art.
ROSCOMMON.—On translated Verse.

COMPOSURE.—The school was done, the bus'ness o'er,
When, tir'd of Greek and Latin lore,
Good Syntax sought his easy chair,
And sat in calm composure there.
WILLIAM COMBE.—Doctor Syntax, Canto I. Line 1.

CONCLUSION.—But this denoted a foregone conclusion.
SHAKSPERE.—Othello, Act III. Scene 3.
(The Moor to Iago.)

CONDUCT.—Take heed lest passion sway
Thy judgment to do aught which else free-will
Would not admit.
MILTON.—Paradise Lost, Book VIII. Line 635.

I argue not
Against Heaven's hand or will, nor bate a jot
Of heart or hope; but still bear up and steer
Right onward.
MILTON.—Sonnet XXII.

Were man
But constant, he were perfect.
SHAKSPERE.—Two Gentlemen of Verona, Act V. Scene 4. (Proteus.)

And let men so conduct themselves in life
As to be always strangers to defeat.
YONGE'S Cicero.—A precept of Atreus, Tusculan Disp. Book V. Div. 18.

When once our grace we have forgot,
Nothing goes right; we would and we would not.
SHAKSPERE.—Measure for Measure, Act IV. Scene 4.
(Angelo reventant.)

But by bad courses may be understood,
That their events can never fall out good.
SHAKSPERE.—King Richard II., Act II. Scene 1.
(York to the King.)

Circles are prais'd, not that abound
In largeness, but th' exactly round:
So life we praise, that does excel,
Not in much time, but acting well.
WALLER.—Long and Short Life. Epigrams.

CONFIDENCE.—In maiden confidence she stood,
Though mantled in her cheek the blood,
And told her love with such a sigh
Of deep and hopeless agony.
SCOTT.—Lady of the Lake, Canto IV. Stanza 18.

CONFIDENCE.—If ever you betray what you are intrusted with, you forfeit my *malevolence* for ever; and your being a simpleton shall be no excuse for your *locality*.

SHERIDAN.—The Rivals, Act I. Scene 2.

CONFOUND.—The attempt and not the deed, confounds us.

SHAKSPERE.—Macbeth, Act II. Scene 2.
(Lady Macbeth.)

If ever fearful
To do a thing, when I the issue doubted,
Whereof the execution did cry out
Against the non-performance; 'twas a fear
Which oft infects the wisest.

SHAKSPERE.—Winter's Tale, Act I. Scene 2.
(Camillo to Leontes.)

CONFUSION.—I saw and heard, for such a numerous host
Fled n ,t in silence through the frighted deep;
With ruin upon ruin, rout on rout,
Confusion worse confounded.

MILTON.—Paradise Lost, Book II. Line 993.

There *is* confusion worse than death.

TENNYSON.—The Lotos Eaters. Choric, Verse 6.

CONJECTURES.—If there's a Power above
(And that there is all nature cries aloud,
Through all her works) he must delight in virtue;
And that which he delights in must be happy.
But when? or where? this world was made for Cæsar;
I'm weary of conjectures—this must end them.

ADDISON.—Cato, Act V. Scene I.

CONQUEST.—And ever since the Conquest have been fools.

ROCHESTER.—Letter from Artemisia to Chloe.
Line 51 from end.

CONSCIENCE.—Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprizes of great pith and moment,
With this regard, their currents turn awry,
And lose the name of action.

SHAKSPERE.—Hamlet, Act III. Scene 1.
(His Soliloquy.)

Trust that man in nothing, who has not a conscience in every thing.

STERNE.—Tristram Shandy Vol. II. Chap. XVII and Sermon 27.

CONSENT.—My consent goes not that way.
SHAKSPERE.—Merry Wives of Windsor, Act III. Scene 2. (Page to Hostess.)

Let him light his pipe with his consent if he pleases. Wilful against Wise for a wager.
COLLEY CIBBER.—The Non-Juror, Act I. Scene 1.

A little still she strove and much repented,
And whispering "I will ne'er consent"—consented.
BYRON.—Don Juan, Canto I. Verse 117.

She hugg'd th' offender, and forgave th' offence.
DRYDEN.—Cymon and Iphigenia, Line 367.

CONSIDERATION.—What you have said,
I will consider; what you have to say,
I will with patience hear; and find a time
Both meet to hear and answer.
SHAKSPERE.—Julius Cæsar, Act I. Scene 2. (Brutus to Cassius.)

Consideration like an angel came,
And whipp'd the offending Adam out of him.
SHAKSPERE.—King Henry V., Act I. Scene 1. (Canterbury to Ely.)

CONSTABLE.—Quoth Hudibras, "Friend Ralph, thou hast Outrun the constable at last."
BUTLER.—Hudibras, Part I. Canto III. Line 1367.

Who thinks you the most *desartless* man to be a constable?
SHAKSPERE.—Much Ado About Nothing, Act III. Scene 3. (Dogberry to 1st Watch.)

You are thought here to be the most *senseless* and fit man for the constable of the watch; therefore bear you the lantern.
SHAKSPERE.—Much Ado About Nothing, Act III. Scene 3. (Dogberry to 2nd Watch.)

What does this fellow of a constable mean by interrupting our play?
FIELDING.—The Author's Farce, Act III. Scene 1.

CONSTANCY.—Hang constancy, you know too much of the world to be constant, sure.
FIELDING.—Love in several Masques, Act IV. Scene 2.

'Tis often constancy to change the mind.
HOOLE'S ANASTATIO.—(SIEVES.) Vol. I. Section 3

CONSTRUE.—But men may construe things after their fashion.
Clean from the purpose of the things themselves.
SHAKSPERE.—Julius Cæsar, Act I. Scene 3.
(Cicero to Casca.)

O illegitimate construction.
SHAKSPERE.—Much Ado About Nothing, Act III.
Scene 4. (Margaret to Beatrice.)

CONSUMMATION.—'Tis a consummation
Devoutly to be wish'd.
SHAKSPERE.—Hamlet, Act III. Scene 1.
(His Soliloquy.)

CONTEMPLATION.—To contemplation's sober eye,
Such is the race of man.
And they that creep, and they that fly,
Shall end where they began.
GAY.—On the Spring, Verse 4.

For contemplation he, and valour form'd;
For softness she, and sweet attractive grace.
MILTON.—Paradise Lost, Book IV. Line 297.
(Adam and Eve.)

CONTENT.—Content with poverty, my soul I arm;
And virtue, though in rags, will keep me warm.
DRYDEN.—29th Ode, Horace, Book III. Verse 8.

I have learned in whatsoever state I am therewith to be content.
PHILIPPIANS, Chap. iv. Ver. 11.

Mecænas, what's the cause that no man lives
Contented with the lot which reason gives,
Or chance presents; yet all with envy view
The schemes that others variously pursue?
FRANCIS' HORACE.—Book I. Sat. 1.

Learn this of me, where'er thy lot doth fall,
Short lot, or not, to be content with all.
HERRICK.—Hesperides, Aphorisms, No. 215.

I am quite my own master, agreeably lodged, perfectly easy in my circumstances. I am contented with my situation, and happy because I think myself so.
LE SAGE.—Gil Blas, Book VII. Chap. 13.

All things on earth thus change, some up, some down;
Content's a kingdom, and I wear that crown.
HEYWOOD.—A Woman Kill'd with Kindness.

CONTENT.— As fancy should advise,
I'd always take my morning exercise;
For sure no minutes bring us more content
Than those in pleasing useful studies spent.
POMFRET.—The Choice.

When well at ease and happy, live content,
And then consider why that life was lent.
DENHAM.—On Prudence, Line 239.

CONTENTIONS.—Contentions fierce,
Ardent, and dire, spring from no petty cause.
SCOTT.—Peveril of the Peak, Chap. XL., quoting "Albion."

Contention bold, with iron lungs,
And Slander with her hundred tongues.
ED. MOORE.—Selim the Persian.

In this contention, it is difficult to say which party succeeded.
FIELDING.—Joseph Andrews.

Contention is a hydra's head; the more they strive the more they may: and as Praxiteles did by his glass, when he saw a scurvy face in it, brake it in pieces: but for that one he saw many more as bad in a moment.
BURTON.—Anat. of Mel., Part II. Sec. 3. Mem. 7.

Even as a broken mirror, which the glass
In every fragment multiplies, and makes
A thousand images of one that was
The same, and still the more, the more it breaks.
BYRON.—Childe Harold, Canto III. Stanza 33, Page 61.

CONTEST.—Between nose and eyes a strange contest arose,
The spectacles set them unhappily wrong;
The point in dispute was, as all the world knows,
To which the said spectacles ought to belong.
COWPER.—Report of an Adjudged Case.

CONTRITE.—Prostrate my contrite heart I rend:
My God, my Father, and my Friend!
Do not forsake me in my end!
ROSCOMMON.—Day of Judgment, Verse 17.

CONVERSE.—Studious let me sit,
And hold high converse with the mighty dead.
THOMSON.—Winter, Line 431

CONVERSE.—In days of yore when time was young,
When birds convers'd as well as sung,
When use of speech was not confin'd
Merely to brutes of human kind.
LLOYD.—Hare and Tortoise.

With thee conversing I forget the way.
GAY.—Trivia, Book II. Line 480.

With thee conversing I forget all time.
MILTON.—Paradise Lost, Book IV. Line 639.

While we converse with her, we mark
No want of day, nor think it dark.
WALLER.—The Night Piece.

COOKS.—Are these the choice dishes the doctor has sent us?
Is this the great poet whose works so content us?
This Goldsmith's fine feast, who has written fine books?
Heaven sends us good *meat*, but the *Devil sends cooks.*
GARRICK.—On Goldsmith's "Retaliation."

COPY.—You are the cruel'st she alive,
If you will lead these graces to the grave,
And leave the world no copy.
SHAKSPERE.—Twelfth Night, Act I. Scene 5
(Viola to Olivia.)

CORAL.—Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade,
But doth suffer a sea change.
SHAKSPERE.—Tempest, Act I. Scene 2.
(Ariel Sings.)

CORD.—Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel be broken at the cistern. Then shall the dust return to the earth as it was: and the spirit to God that gave it.
ECCLESIASTES, Chap. xii. Verses 6, 7.

CORINTH.—It is not every man's lot to gain Corinth.
SMART'S HORACE.—Book I. Epi. 17.

CORK.—The cork shall start obsequious to my thumb.
SCOTT.—Peveril of the Peak, Chap. XXII.

CORNISH MEN.—By Pol, Tre, and Pen,
You may know the Cornish men.
SCOTT.—Kenilworth, Chap. I.

CORPORAL. The Corporal.—Tread lightly on his ashes, ye men of genius—for he was your kinsman; weed his grave clean, ye men of goodness—for he was your brother. Oh Corporal! had I thee but now—now that I am able to give thee a dinner and protection—how would I cherish thee!
But alas! alas! alas! now that I can do this, the occasion is lost—for thou art gone; thy genius fled up to the stars, from whence it came; and that warm heart of thine, with all its generous and open vessels, compressed into a *clod of the valley!*
STERNE.—Tristram Shandy, Vol. VI. Chap. XXV.

CORSAIR.—He left a Corsair's name to other times,
Link'd with one virtue, and a thousand crimes.
BYRON.—The Corsair, Canto III. Stanza 24.

CORRUPTIONS.—Corruptions can only be expiated by the blood of the just ascending to heaven by the steps of the scaffold.
DE TOCQUEVILLE.—Histoire de Louis XV. ii. 583.

COT—COTTAGE—COTTAR.—At night returning, every labour sped,
He sits him down the monarch of a shed;
Smiles by his cheerful fire, and round surveys
His children's looks that brighten at the blaze;
While his lov'd partner, boastful of her hoard,
Displays her cleanly platter on the board.
GOLDSMITH.—The Traveller.

An' makes him quite forget his labour and his toil.
BURNS.—The Cottar's Saturday Night, Ver. 8.

The little smiling cottage, warm embower'd;
The little smiling cottage, where at eve
He meets his rosy children at the door,
Prattling their welcomes, and his honest wife,
With good brown cake and bacon slice, intent
To cheer his hunger after labour hard.
DYER.—The Fleece, Book I.

And when from wholesome labour he doth come,
With wishes to be there and wish'd-for home,
He meets at door the softest human blisses,
His chaste wife's welcome, and dear children's kisses.
COWLEY.—Transl. Georg. Book II. 458.

COUGH.—Adepts in the speaking trade
Keep a cough by them ready made.
CHURCHILL.—The Ghost, Book II.

And coughing drowns the parson's saw.
SHAKSPERE.—Love's Labor Lost. Act V.

COWARD.—Where's the coward that would not dare
To fight for such a land?
SCOTT.—Marmion, Canto IV. Stanza 30.

Cowardice
Hath made us by-words to our enemies.
SHAKSPERE.—King Henry VI., Part III. Act I. Scene 1. (Warwick to Plantagenet, Duke of York.)

Yon trembling coward who forsook his master.
HOME.—Douglas, Act II. Scene 1.

Cowards die many times before their deaths:
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.
SHAKSPERE.—Julius Cæsar, Act II. Scene 2.
(Cæsar to Calphurnia.)

A plague of all cowards!
Give me a cup of sack, rogue. Is there no virtue, extant?
You rogue, here's lime in this sack too. There is nothing but roguery to be found in villanous man: yet a coward is worse than a cup of sack with lime in it.
SHAKSPERE.—King Henry IV., Part I. Act II. Scene 4. (Falstaff to Prince Henry.)

Is there no virtue in the world?
LONGFELLOW.—The Spanish Student, Act I. Scene 5.

COWLEY.—He more had pleas'd us, had he pleased us less.
ADDISON.—An Account of English Poets.

CRADLE.—All that lies betwixt the cradle and the grave, is uncertain.
SENECA.—Of a Happy Life, Chap. XXII.

From the maternal tomb,
To the grave's faithful womb.
COWLEY.—Life.

From the cradle to the tomb,
Not all gladness, not all gloom.
ANONYMOUS.

To the coffin, from the cradle.
PRIOR.—Moral to "The Ladle."

Hard-travell'd from the cradle to the grave.
YOUNG.—Night VI. Line 221.

CRADLE.—A little rule, a little sway,
A sunbeam in a winter's day,
Is all the proud and mighty have
Between the cradle and the grave.
DYER.—Grongar Hill, Line 89.

The hearts within thy valleys bred,
The fiery souls that might have led
Thy sons to deeds sublime,
Now crawl from cradle to the grave,
Slaves—nay the bondmen of a slave,
And callous, save to crime.
BYRON.—The Giaour.

Most wretched men
Are cradled into poetry by wrong,
They learn in suffering what they teach in song.
SHELLEY.—Julian and Maddalo.

Scourged by the winds and cradled on the rock.
CAMPBELL.—The Pleasures of Hope, Part I.

CREATURE.—The creature's at his dirty work again.
POPE.—Epi. to Arbuthnot.

Millions of spiritual creatures walk the earth
Unseen, both when we wake and when we sleep.
MILTON.—Paradise Lost, Book IV. Line 677.

CREED.—I make no man's creed but my own.
STERNE.—Tristram Shandy, Vol. VIII. Chap. VIII.

Sapping a solemn creed with solemn sneer.
BYRON.—Childe Harold, Canto III. Stanza 107.

CRIMES.—Tremble thou wretch,
That hast within thee undivulged crimes,
Unwhipp'd of justice.
SHAKSPERE.—King Lear, Act III. Scene 2.
(The King.)

Sprung from that parent of ten thousand crimes,
The *New Philosophy* of modern times.
CANNING.—New Morality.

Contrivances of the time
For sowing broadcast the seeds of crime.
LONGFELLOW.—The Golden Legend, Div. 5. (Scene at the foot of the Alps.)

CRIPPLE.—Amongst all honest christian people,
Whoe'er breaks limbs maintains the cripple.
PRIOR.—To Fleetwood Shepard, Esq.

CRITIC.—I am nothing if not critical.
SHAKSPERE.—Othello, Act II. Scene 1. (Iago to Desdemona.)

Blame where you must, be candid where you can,
And be each critic the good-natured man.
GOLDSMITH.—Epi. to "Good-natured man."

Ah, ne'er so dire a thirst of glory boast,
Nor in the critic let the man be lost.
POPE.—Essay on Criticism, Part II. Line 523.

Critics indeed are valuable men,
But hyper-critics are as good again.
JAS. BRAMSTON.—The Man of Taste.

Sleeping, talking, and laughing, are qualities sufficient to furnish out a critic.
SWIFT.—Sermon 10.

He wreathed the rod of criticism with roses.
DISRAELI.—On Bayle.

But his hand drops no flowers.
DISRAELI.—Curiosities of Lit. Vol. I. Page 15. (Comparing Le Clerc with Bayle.)

Who high in letter'd reputation sit,
And hold, Astrea-like, the scales of wit.
CHURCHILL.—The Apology, Line 11.

CROSS.—On her white breast a sparkling cross she wore,
Which Jews might kiss, and Infidels adore.
POPE.—Rape of the Lock, Canto II. Line 7.

Near to that spot where Charles bestrides a horse,
In humble prose the place is Charing Cross.
FOOTE.—Prol. to the Englishman Returned from Paris, Line 12.

CROOKED.—Straight down Crooked Lane,
And all round the square.
TOM HOOD.—A Plain Direction, V. 1.

CROTCHET.—Thou hast some crotchets in thy head now.
SHAKSPERE.—Merry Wives of Windsor, Act II Scene 1. (Mrs. Ford to her Husband.)

CROW.—The impudent crow with full throat invites the rain, and solitary stalks by herself on the dry sand.
DAVIDSON'S VIRGIL.—(Buckley) Georgics, Book I. p. 45.

CROW.—If the old shower-foretelling crow
Croak not her boding note in vain,
To-morrow's eastern storm shall strow
The woods with leaves, with weeds the main.
FRANCIS HORACE.—Book III. Ode XVII. Line 9.

It warn't for nothing that the raven was croaking on my left hand.
RILEY'S PLAUTUS.—Vol. I. The Aulularia, Act IV. Scene 3.

That raven on the left-hand oak
(Curse on his ill-betiding croak)
Bodes me no good.
GAY.—Fable XXXVII. Farmer's Wife and the Raven.

CROWN.—Within the hollow crown
That rounds the mortal temples of a king,
Keeps death his court; and there the antick sits,
Scoffing his state, and grinning at his pomp.
SHAKSPERE.—King Richard II., Act III. Scene 2. (To Aumerle.)

This coronet part between you.
SHAKSPERE.—King Lear, Act I. Scene 1. (The King to Cornwall and Albany.)

CRUEL.—I must be cruel, only to be kind.
SHAKSPERE.—Hamlet, Act III. Scene 4. (To his Mother.)

CRY.—The author raises mountains seeming full,
But all the cry produces little wool.
KING.—Art of Cookery, Line 195; SWIFT, Prol. to a Play.

Or shear swine, all cry and no wool.
BUTLER.—Hudibras, Part I. Canto I., Line 852.

CRYING.—We came crying hither,
Thou know'st the first time that we smell the air
We wawl and cry.
When we are born, we cry, that we are come
To this great stage of fools.
SHAKSPERE.—King Lear, Act IV. Scene 6. (The King to Gloster.)

And when I was born, I drew in the common air, and fell upon the earth, which is of like nature, and the first voice which I uttered was crying, as all others do.
WISDOM OF SOLOMON, Chap. vii. Ver. 3.

CRYING.—So runs my dream; but what am I?
An infant crying in the night:
An infant crying for the light,
And with no language but a cry.
TENNYSON.—In Memoriam, 53.

CUCKOO.—How sweet the sound of the cuckoo's note!
Whence is the magic pleasure of the sound?
GRAHAME.—Birds of Scotland, Part II. Line 1.

The cuckoo then on every tree,
Mocks married men, for thus sings he,
Cuckoo!
Cuckoo! Cuckoo! O word of fear,
Unpleasing sound to the married ear.
SHAKSPERE.—Love's Labour Lost, Act V. Scene 2. (A song at the end of the Act.)

The finch, the sparrow, and the lark,
The plain-song cuckoo gray,
Whose note full many a man doth mark,
And dares not answer nay.
SHAKSPERE.—Midsummer Night's Dream, Act III. Scene 1. (Bottom, singing.)

With the hymns of the church, and the plain song.
LONGFELLOW.—Evangeline, Part 1. Div. 1.

Why do you weep, you cuckoo?
RILEY'S Plautus, Vol. I. The Pseudolus, Act I Scene 1.

CUPS.—The iron cup chained for the general use.
ROGERS.—Inscription in the Crimea.

[Not inapplicable to the fountains now in use all over the kingdom.]

When you smooth
The brows of care, indulge the festive vein
In cups by well-informed experience found
The least your bane.
ARMSTRONG.—On Preserving Health, Line 476.

[In an essay on the excellences of Tar Water, Bishop Berkeley says, "It emulates the virtues of that famous plant Gin Seng, so much valued in China as the only cordial that raises the spirits without depressing them." See his Siris, Vol. II. Division 66.—"The effect of all wines and spirits upon me is strange. It *settles*, but it makes me gloomy."—BYRON, Diary, 1821.]

CUR.—O 'tis a foul thing when a cur cannot keep himself in all companies!
SHAKSPERE.—Two Gentlemen of Verona, Act IV Scene 4. (Launce with his Dog.)

CURB.—Curb this cruel devil of his will.
SHAKSPERE.—Merchant of Venice, Act IV. Scene 1
(Bassanio to Portia.)

CURFEW.—The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.
GRAY.—Elegy, Verse 1.

What time the labour'd ox
In his loos'd traces from the furrow came,
And the swink'd hedger at his supper sat.
MILTON.—Comus, and the Lady.

CURIOSITY.—Let us satisfy our eyes
With the memorials, and the things of fame,
That do renown this city.
SHAKSPERE.—Twelfth Night, Act III. Scene 3.
(Sebastian to Antonio.)

I will bespeak our diet,
Whiles you beguile the time and feed your knowledge
With viewing of the town.
SHAKSPERE.—Ibid. (Antonio to Sebastian.)

CUSTOM.—The breach of custom
Is breach of all.
SHAKSPERE—Cymbeline, Act IV. Scene 2.
(Imogen to Guiderius.)

Custom calls me to 't;—
What custom wills, in all things should we do 't?
SHAKSPERE.—Coriolanus, Act II. Scene 3.
(Solus.)

It is a custom,
More honour'd in the breach than the observance.
SHAKSPERE.—Hamlet, Act I. Scene 4.
(Hamlet to Horatio.)

New customs,
Though they be never so ridiculous,
Nay, let them be unmanly, yet are follow'd.
SHAKSPERE.—King Henry VIII., Act I. Scene 3.
(Sands to the Chamberlain.)

CUT.—Can ready compliments supply,
On all occasions cut and dry.
SWIFT.—Furniture of Woman's Mind.

Jokes of all kinds, ready cut and dry.
MICROCOSM.—Vol. I. No. VIII. Page 68.

CUT.—According to her cloth she cut her coat.
DRYDEN.—Cock and the Fox.

This was the most unkindest cut of all.
SHAKSPERE.—Julius Cæsar, Act III. Scene 2.
(Antony to the Citizens.)

CYNOSURE.—Where perhaps some Beauty lies,
The Cynosure of neighbouring eyes.
MILTON.—L'Allegro, Line 79.

CYPHER.—Be not a figure among cyphers.
MAUNDER'S Treasury of Knowledge, Page 638.
Ed. 1859.

Here's another of your cyphers to fill up the number:
Oh brave old ape in a silken coat!
FORD. — 'Tis Pity, Act I.

1. A most fine figure!
2. To prove you a cypher.
SHAKSPERE.—Love's Labour Lost, Act I. Scene 2.

DAFFODILS.— Daffodils,
That come before the swallow dares.
SHAKSPERE.—Winter's Tale, Act IV. Scene 3.
(Perdita to Florizel.)

DAGGER.—Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
SHAKSPERE.—Macbeth, Act II. Scene 1.
(Macbeth *solus.*)

DAISY.—Thou lifts thy unassuming head
In humble guise;
But now the share uptears thy bed,
And low thou lies.
BURNS.—To a Mountain Daisy, Verse 5.

Like a fair flower by the keen share oppress'd.
DRYDEN'S VIRGIL.—The Æneid, Book IX.
Line 435.

A purple flower cut down by the plough.
DAVIDSON.—The Æneid, sup.

Wee modest crimson-tipped flower,
Thou's met me in an evil hour;
For I maun crush amang the stour
Thy slender stem;
To spare thee now is past my power
Thou bonnie gem!
BURNS.—To a Mountain Daisy, Verse 1.

DAISY.—There is Mosgiel farm; and that's the very field where Burns ploughed up the daisy.

WORDSWORTH.—Vol. V. Page 243. [Burns seems to have had the passage from Virgil in his mind when he painted the mountain Daisy.]

DAMES.—Ah, gentle dames! it gars me greet,
To think how mony counsels sweet,
How mony lengthen'd sage advices,
The husband frae the wife despises!

BURNS.—Tam o' Shanter, Line 33.

DAMN.—Damn with faint praise, assent with civil leer,
And without sneering, teach the rest to sneer.

POPE.—Epi. to Arbuthnot, Line 201.

Or ravish'd with the whistling of a name,
See Cromwell damn'd to everlasting fame.

POPE.—Essay on Man, Epi. IV. Line 283.

Charm'd with the foolish whistling of a name.

COWLEY.—Transl. Georg., Book II. Line 458. [The phrase is Cowley's and not Pope's, for he was not born until thirty years after the death of Cowley.]

DANCE.— When you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that.

SHAKSPERE.—Winter's Tale, Act IV. Scene 3. (Florizel to Perdita.)

Like a wave of the sea.

ST. JAMES, Genl. Epi., Chap. i. Ver. 6.

To dance attendance on their lordships' pleasures.

SHAKSPERE.—King Henry VIII., Act V. Scene 2 (The King to Butts.)

Light quirks of music, broken and uneven,
Make the soul dance upon a jig to heaven.

POPE.—Moral Essays, Epi. IV. Line 143.

DANCING.—The dancing pair, that simply sought renown,
By holding out, to tire each other down.

GOLDSMITH.—Deserted Village, Line 25.

Though civil persons they, you ruder were,
And had more humours than a dancing bear.

ROWE.—Tonson and Congreve.

DANGER.—Keep together here, lest, running thither,
We unawares run into danger's mouth.
MILTON.—Samson Agonistes.

Out of this nettle danger we pluck this flower, safety.
SHAKSPERE.—King Henry IV., Part I. Act II. Scene 3. (Hotspur reading a Letter of caution.)

This flower of wifely patience.
CHAUCER.—The Clerk's Tale, Part V. Line 8795.

DANIEL.—A Daniel come to judgment! yea, a Daniel!
O wise young judge, how do I honour thee!
SHAKSPERE.—Merchant of Venice, Act IV. Scene 1. (Shylock to Portia.)

A second Daniel, a Daniel, Jew!
SHAKSPERE.—Ibid. (Gratiano to Shylock.)

DARE.—Prithee, peace.
I dare do all that may become a man;
Who dares do more, is none.
SHAKSPERE.—Macbeth, Act I. Scene 7. (To his Lady.)

And these she answer'd kindly as she could,
But still "I dare not," waited on "I would."
CRABBE.—Tales of the Hall, Vol. II. Book XV.

What man dare, I dare;
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hircan tiger,
Take any shape but that, and my firm nerves
Shall never tremble.
SHAKSPERE.—Macbeth, Act III Scene 4. (To the Ghost of Banquo.)

DARED.—What? am I dar'd and bearded to my face?
SHAKSPERE.—King Henry VI., Part I. Act I. Scene 3. (Gloster to Winchester.)

And dar'st thou then
To beard the lion in his den,
The Douglas in his hall?
SCOTT.—Marmion, Canto VI. Stanza 14.

Determined, dared, and done.
SMART.—Song to David, Verse 86.

DAREST.—Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point? Upon the word
Accoutred as I was, I plunged in,
And bade him follow.
SHAKSPERE.—Julius Cæsar, Act I. Scene 2. (Cassius to Brutus.)

DARKNESS VISIBLE.—Of darkness visible so much be lent,
As half to show, half veil the deep intent.
POPE.—The Dunciad, Book IV. Line 3.

Darkness visible.
MILTON.—Paradise Lost, Book I. Line 63.

Darkness, thou first great parent of us all,
Thou art our great original!
YALDEN.—Hymn.

DAUGHTER.—The mother to her daughter spake,
Daughter, said she, arise;
Thy daughter to her daughter take
Whose daughter's daughter cries.
RILEY'S Dictionary of Classical Quotations, 221.

[A distich, according to Zuinglius, on a lady of the family of the Dalburgs who saw her descendants to the sixth generation.]

Had he no friend—no daughter dear,
His wandering toil to share and cheer;
No son to be his father's stay,
And guide him in the rugged way.
SCOTT.—Last Minstrel, conclusion of Canto III

If a daughter you have, she's the plague of your life,
No peace shall you know though you've buried your wife!
At twenty she mocks at the duty you taught her—
Oh, what a plague is an obstinate daughter?
SHERIDAN.—The Duenna, Act I. Scene 3.

My daughter was ever a good girl.
MURPHY.—Three Weeks after Marriage, Ac. II.

Ada, sole daughter of my house and heart.
BYRON.—Childe Harold, Canto III. Stanza 1.

DAY.—One day in thy courts is better than a thousand.
PSALM lxxxiv. Ver. 10.

Empire and love! the vision of a day.
YOUNG.—Force of Religion, Book I. Line 94.

One day spent well, and agreeably to your precepts, is preferable to an eternity of error.
YONGE'S CICERO.—Tusculan Disp. Book V. Division 2.

Frail empire of a day!
That with the setting sun extinct is lost.
SOMERVILLE.—Hobbinol, Canto III. Line 326.

Sufficient unto the day is the evil thereof.
ST. MATTHEW, Chap. vi. Ver. 34.

DAY.—Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky,
The dew shall weep thy fall to-night;
For thou must die.
GEORGE HERBERT.—The Temple; Virtue.

Seeming to weep the dying day's decay.
BYRON.—Don Juan, Canto III. Stanza 108, Line 4.

At the close of the day, when the hamlet is still,
And mortals the sweets of forgetfulness prove,
When nought but the torrent is heard on the hill,
And nought but the nightingale's heard in the grove.
BEATTIE.—The Hermit, Line 1.

The bright possession of a day.
BROOME.—Lady and her Looking-glass.

Not all Apollo's Pythian treasures hold
Can bribe the poor possession of a day.
HOMER.—The Iliad, Book IX. Line 525. (Pope.)

O life frail offspring of a day!
'Tis puff'd with one short gasp away!
Swift as the short-lived flower it flies,
It springs, it fades, it blooms, it dies.
BROOME.—Melancholy.

Such and so varied, the precarious play
Of fate with man, frail tenant of a day.
SCOTT.—Peveril of the Peak, Chap. XXV.

Day is driven on by day, and the new moons hasten to their wane.
SMART'S HORACE.—Book II. Ode XVIII.

DAYS.—Though fallen on evil days,
On evil days though fallen, and evil tongues.
MILTON.—Paradise Lost, Line 25, Book VII.

We are fallen on dark and evil days!
MRS. HEMANS.—Siege of Valencia, Scene I., Page 264; and see ROGERS' Italy, the Campagna of Florence, Page 116, Edition 1830.

Enlarge my life with multitude of days,
In health, in sickness, thus the suppliant prays;
Hides from himself his state, and shuns to know
That life protracted is protracted woe.
DR. JOHNSON.—Vanity of Human Wishes, Line 255.

Thy shoes shall be iron and brass; and as thy days, so shall thy strength be.
MOSES.—On his blessing the tribe of Asher.
(Deuteronomy, Chap. xxxiii. Ver. 25.)

DAYS.—Thinking of the days that are no more.
TENNYSON.—The Princess, Page 78.

DE MORTUIS NIL NISI BONUM.—Of the dead be nothing said but what is good.
RILEY'S Dictionary of Latin Quotations.

DEAD.—Adieu, and take thy praise with thee to heaven!
Thy ignomy sleep with thee in the grave,
But not remember'd in thy epitaph!
SHAKSPERE.—King Henry IV., Part I. Act V. Scene 4. (Prince Henry on Hotspur's death.)

No farther seek his merits to disclose,
Or draw his frailties from their dread abode;
There they alike in trembling hope repose,
The bosom of his Father and his God.
GRAY'S Elegy.—The Epitaph, Ver, 3.

Of no distemper, of no blast he died,—
But fell like autumn fruit that mellowed long;
Even wondered at because he dropt no sooner:
Fate seemed to wind him up for fourscore years,
Yet feebly ran he on ten winters more,
Till like a clock worn out with eating time,
The wheels of weary life at last stood still.
LEE and DRYDEN.—Edipus, Act IV. Scene 1. (Egeon to Edipus on the death of king Polybus.)

He still might doubt the tyrant's power;
So fair, so calm, so softly seal'd,
The first, last look by death reveal'd!
Such is the aspect of this shore;
'Tis Greece, but living Greece no more!
So coldly sweet, so deadly fair,
We start, for soul is wanting there.
BYRON.—The Giaour, Line 87.

He who hath bent him o'er the dead,
Ere the first day of death is fled—
The first dark day of nothingness,
The last of danger and distress,
(Before Decay's effacing fingers,
Have swept the lines where beauty lingers)—
And mark'd the mild angelic air,
The rapture of repose that's there.
BYRON.—The Giaour, Line 68. [See a note to Buckley's Transl. of Sophocles, Œdipus Tyr. Par. 53.]

DEAD.—Fal.—What! is the old king dead?
Pistol.—As nail in door.
SHAKSPERE.—King Henry IV., Part II. Act V. Scene 3.

O lady, he is dead and gone!
Lady, he's dead and gone!
And at his head a green grass turfe,
And at his heels a stone.
ANONYMOUS.—1 Percy Reliques, Book II. Page 260

The Friar of Orders Gray.

And must I die, she said,
And unreveng'd? 'tis doubly to be dead!
DRYDEN.—The Æneid, Book IV. near the end.

Come! let the burial rite be read—the funeral song be sung!
An anthem for the queenliest dead that ever died so young—
A dirge for her the doubly dead in that she died so young.
POE.—Lenore, Ver. 1.

I have syllables of dread;
They can wake the dreamless dead.
W. L. BOWLES.—Grave of the Last Saxon, Line 32.

Let the dead bury their dead.
ST. MATTHEW, Chap. viii. Ver. 22. [That is, let the dead in trespasses and sins perform the office of burying those who are naturally dead.—Note by Archb. Newcome.]

DEAF.—What does he say, John—eh? I am hard of hearing.
GARRICK.—Lethe, Act 1.

Like the deaf adder that stoppeth her ears; which refuseth to hear the voice of the charmer: charm he never so wisely.
PSALM lviii. Ver. 4. (Prayer Book Version.)

DEAR.—A man he was to all the country dear.
GOLDSMITH.—The Deserted Village, Line 141.

Dear lost companions of my tuneful art,
Dear, as the light that visits these sad eyes,
Dear, as the ruddy drops that warm my heart.
GRAY.—The Bard, Stanza III. Line 11.

As dear to me as are the ruddy drops,
That visit my sad heart.
SHAKSPERE.—Julius Cæsar, Act II. Scene 1.
(Brutus to Portia.)

Dear as the vital warmth that feeds my life,
Dear as these eyes that weep in fondness o'er thee.
OTWAY.—Venice Preserved.

Devilish dear, master classic, devilish dear!
FOOTE.—The Englishman in Paris, Act I. Scene 1.

DEAR.—Dear Tom, this brown jug that now foams with mild ale.
FAWKES.—The Brown Jug, a Song.

DEATH.—O proud death!
What feast is toward in thine eternal cell,
That thou so many princes, at a shoot,
So bloodily hast struck?
SHAKSPERE—Hamlet, Act V. Scene 2.
(Fortinbras.)

The rest is silence.
SHAKSPERE.—Ibid. (Hamlet dying.)

Look down,
And see what death is doing.
SHAKSPERE.—Winter's Tale, Act III. Scene 2.
(Paulina to Leontes.)

In the midst of life we are in death.
BURIAL SERVICE.

Death finds us 'mid our play-things—snatches us,
As a cross nurse might do a wayward child,
From all our toys and baubles. His rough call
Unlooses all our favourite ties on earth;
And well if they are such as may be answer'd
In yonder world, where all is judged of truly.
OLD PLAY; and see SENECA, Epi. XXIII.

Sure as night follows day,
Death treads in pleasure's footsteps round the world,
When pleasure treads the paths which reason shuns.
DR. YOUNG.—Night V. Line 863.

The farthest from the fear,
Are often nearest to the stroke of fate.
DR. YOUNG.—Night V. Line 790.

And when obedient nature knows his will,
A fly, a grapestone, or a hair can kill.
PRIOR.—Ode to the Memory of Villiers, Line 53.
[The ripping of a hang-nail is sufficient to despatch us. We are afraid of inundations from the sea when a glass of wine, if it goes the wrong way, is enough to suffocate us. SENECA, Epi. XXIII. Pope Adrian IV, was choked by a fly.]

What day, what hour, but knocks at human hearts,
To wake the soul to sense of future scenes?
Deaths stand like Mercurys, in every way,
And kindly point us to our journey's end.
DR. YOUNG.—Night VII. Line 2.

DEATH.—The hour conceal'd and so remote the fear,
Death still draws nearer, never seeming near.
POPE.—Essay on Man, Epi. III. Line 75.

Death lies on her, like an untimely frost,
Upon the sweetest flower of all the field.
SHAKSPERE.—Romeo and Juliet, Act IV.
Scene 5. (Capulet on seeing Juliet apparently dead.)

Death lays his icy hand on kings.
SHIRLEY.—Song in the contention of Ajax and Ulysses.

His tongue is now a stringless instrument.
SHAKSPERE.—King Richard II., Act II. Scene 1.
(Northumberland to the King, announcing Gaunt's death.)

All that lives must die,
Passing through nature to eternity.
SHAKSPERE.—Hamlet, Act I. Scene 2.
(The Queen to Hamlet.)

Death's but a path that must be trod,
If man would ever pass to God.
PARNELL.—Night piece on Death, Line 67.

From the first corse, till he that died to day,
This must be so.
Why should we, in our peevish opposition,
Take it to heart?
SHAKSPERE.—Hamlet, Act I. Scene 2. (The King to Hamlet.)

The sense of death is most in apprehension;
And the poor beetle, that we tread upon,
In corporal sufferance finds a pang as great
As when a giant dies.
SHAKSPERE.—Measure for Measure, Act III.
Scene 1. (Isabella to her brother.)

The weariest and most loathed worldly life
That age, ache, penury, and imprisonment
Can lay on nature, is a paradise
To what we fear of death.
SHAKSPERE.—Measure for Measure, Act III.
Scene 1. (Claudio to Isabella.)

Death will have his day.
SHAKSPERE.—King Richard II., Act III. Scene 2.
(The King.)

DEATH.—As man, perhaps, the moment of his breath,
Receives the lurking principle of death;
The young disease, that must subdue at length,
Grows with his growth, and strengthens with his strength.
POPE.—Essay on Man, Epi. II. Line 133.

Death is the worst
That fate can bring, and cuts off ev'ry hope.
LILLO.—Fatal Curiosity, Act I. Scene 2.

Death hath ten thousand several doors
For men to take their exits.
JOHN WEBSTER.—The Duchess of Malfy; MASSINGER.—The Parliament of Love, Act IV. Scene 2.—Death hath a thousand doors to let out life; MASSINGER.—A Very Woman, Act V. Scene 4.

Death rides in triumph.—fell destruction
Lashes his fiery horse, and round about him
His many thousand ways to let out souls.
BEAUMONT and FLETCHER.—Bonduca. Act. III. Scene 5.

Death hath so many doors to let out life.
BEAUMONT and FLETCHER.—The Custom of the Courts, Act. II. Scene. 2.

Death's thousand doors stand open.
BLAIR.—The Grave, Line 394.

Death in a thousand shapes.
VIRGIL.—Æneid, Book II. Line 370.

Death's shafts fly thick!
BLAIR.—The Grave, Line 447.

Men drop so fast, 'ere life's mid stage we tread,
Few know so many friends alive, as dead.
DR. YOUNG.—Satire V. Line 97.

When I remember all
The friends so link'd together,
I've seen around me fall,
Like leaves in wintry weather;
I feel like one who treads alone
Some banquet hall deserted,
Whose lights are fled, whose garlands dead,
And all but he departed.
TOM MOORE.—Oft in the Stilly Night, Stanza 2.

On this side and on that, men see their friends
Drop off like leaves in autumn.
BLAIR.—The Grave, Line 467.

DEATH.—When in this vale of years I backward look,
And miss such numbers, numbers too of such,
Firmer in health, and greener in their age,
And stricter on their guard, and fitter far
To play life's subtle game, I scarce believe
I still survive.

DR. YOUNG.—Night IV. Line 124.

But when within the walls our troops take breath,
Lock fast the brazen bars, and *shut out death.*

POPE.—The Iliad, Book XXI. Line 631.
(Priam to his guards.)

Devouring famine, plague, and war,
Each able to undo mankind,
Death's servile emissaries are,
Nor to these alone confin'd,
He hath at will
More quaint and subtle ways to kill;
A smile or kiss, as he will use the art,
Shall have the cunning skill to break a heart.

SHIRLEY.—Cupid and Death.

Still at the last, to his beloved bowl
He clung, and cheer'd the sadness of his soul;
For though a man may not have much to fear,
Yet death looks ugly when the view is near.

CRABBE.—The Borough, Letter XVI

Death comes but once.

BEAUMONT and FLETCHER.—The Sea Voyage.
Act. I. Scene 1.

Death is the crown of life.

DR. YOUNG.—Night III. Line 526.

DEATH AND THE PALE HORSE.—I looked, and behold a pale horse: and his name that sat on him was Death.

REVELATIONS, Chap. vi. Ver. 8.

Behind her death,
Close following pace for pace, not mounted yet
On his pale horse.

MILTON.—Paradise Lost, Book X. Line 588.

DEBORAH'S SONG.—His mother look'd from her lattice high—
Why comes he not? His steeds are fleet,—
Why sends not the Bridegroom his promised gift?
Is his heart more cold, or his barb less swift?

BYRON.—The Giaour.

[Compare these lines with the Song of Deborah, JUDGES, Chap. v. Verses 28—30.]

DECAY.—A fiery soul, which, working out its way,
Fretted the pigmy body to decay,
And o'er-inform'd the tenement of clay.
DRYDEN.—Absalom and Achithophel, Part I. Line 156.

The unreach'd Paradise of our despair,
Which o'er-informs the pencil and the pen,
And overpowers the page where it would bloom again.
BYRON.—Childe Harold, Canto IV. Stanza 122. Line 7.

Nature strips her garment gay,
And wears the vesture of decay.
LOGAN.—The Country in Autumn.

Sinks to the grave with unperceived decay,
While resignation gently slopes the way.
GOLDSMITH.—The Deserted Village, Line 109.

So peaceful shalt thou end thy blissful days,
And steal thyself from life by slow decays.
POPE.—The Odyssey, Book XI. Line 164.

Those domes where Cæsars once bore sway,
Defaced by time, and tottering in decay.
GOLDSMITH.—The Traveller, Line 159.

DECIDE.—Who shall decide when doctors disagree,
And soundest casuists doubt, like you and me?
POPE.—Moral Essays, Epi. III.

DECOCTIONS.—Therefore their nourishment of farce you choose,
Decoctions of a barley-water Muse.
DRYDEN.—A Prologue, No. XI. Johnson's Poets.

DECREE.—It must not be; there is no power in Venice
Can alter a decree established:
'Twill be recorded for a precedent;
And many an error by the same example,
Will rush into the state.
SHAKSPERE.—Merchant of Venice, Act IV. Scene 1. (Portia to the Court of Justice.)

DEED.—A little water clears us of this deed.
SHAKSPERE.—Macbeth, Act II. Scene 2. (Lady Macbeth to her Husband.)

A deed without a name.
SHAKSPERE.—Macbeth, Act IV. Scene 1. (Answer of the Witches to Macbeth.)

DEED.—How oft the sight of means to do ill deeds
Makes ill deeds done.
SHAKSPERE.—King John, Act IV. Scene 2.
(The King to Hubert.)

A bloody deed: almost as bad, good mother,
As kill a king, and marry with his brother.
SHAKSPERE.—Hamlet, Act III. Scene 4.
(To his Mother.)

DEEP.—In the lowest deep, a lower deep
Still threatening to devour me, opens wide,
To which the Hell I suffer seems a Heaven.
MILTON.—Paradise Lost, Book IV. Line 76.

The always-wind-obeying deep.
SHAKSPERE.—Comedy of Errors, Act I. Scene 1.
(Ægeon to the Duke.)

Deep calleth unto deep.
PSALM xlii. ver. 7.

Deep answereth to deep.
MACDONALD.—England's Antiphon, 3.

DEEPER.—She by the river sat, and sitting there,
She wept, and made it deeper by a tear.
HERRICK.—Hesp. No. 332. (Julia, weeping.)

DEGREE.—And though that I of auncestry
A baron's daughter be,
Yet have you proved howe I you loved
A squyer of lowe degrè.
ANONYMOUS.—The Nut-Browne Maid, 2 Percy Reliques, 28.

Yet was he but a squire of low degree.
SPENSER.—Faerie Queen, Book IV. Canto VII. Stanza 15.

As in this world there are degrees of evils.
So in this world there are degrees of devils.
WEBSTER.—The White Devil. (Flaminius to Brach.)

DEITY.—Look down my son! and see
The bright procession of a deity.
HUGHES.—The Triumph of Peace, Line 13.

DELIBERATION.—Deep on his front engraven
Deliberation sat, and public care.
MILTON.—Paradise Lost, Book II. Line 302.

DELIGHT.—But such a sacred and home-felt delight,
Such sober certainty of waking bliss,
I never heard till now.
MILTON.—Comus, Line 262.

To scorn delights and live laborious days.
MILTON.—Lycidas, Line 72.

In this Fool's paradise he drank delight.
CRABBE.—The Borough, Letter XII.

DELIGHTFUL.—Delightful task! to rear the tender thought,
To teach the young idea how to shoot,
To pour the fresh instruction o'er the mind,
To breathe the enliv'ning spirit, and to fix
The generous purpose in the glowing breast.
THOMSON.—Spring, Line 1149.

DEMOCRACY.—1. Lycurgus! set up a Democracy in Sparta. 2. Do you first set up a Democracy in your own house.
PLUTARCH.—Morals, Apophthegms of Kings.

DENIED.—Let this great maxim be my virtue's guide,—
In part she is to blame who has been tried;
He comes too near, who comes to be denied.
MONTAGUE, Lady M. W.—The Woman's Resolve.

DEPORTMENT.—What's a fine person or a beauteous face,
Unless deportment gives them decent grace.
CHURCHILL.—The Rosciad, Line 741.

DERBY DILLY.—So down thy hill, romantic Ashburn, glides
The Derby Dilly, carrying three insides.
One in each corner sits, and lolls at ease,
With folded arms, propp'd back, and outstretch'd knees.
While the press'd bodkin, punch'd and squeezed to death,
Sweats in the midmost place, and pants for breath.
CANNING.—Loves of the Triangles, last lines.

DESCRIPTION.—For her own person,
It beggar'd all description.
SHAKSPERE.—Antony and Cleopatra, Act II. Scene 2. (Enobarbus to Agrippa.)

I have descri'ed her, and sure my picture is not so bad as to require its name under it.
FIELDING.—Love in several Masques, Act I. Scene 1; COLLEY CIBBER, the Comical Lovers, Act I. Scene 1.

DESERT.—Use every man after his desert, and who should 'scape whipping!
SHAKSPERE.—Hamlet, Act II. Scene 2. (The Prince to Polonius.)

DESERT.—O, your desert speaks loud; and I should wrong it to lock it in the wards of covert bosom.

SHAKSPERE.—Measure for Measure, Act V. Scene 1. (The Duke to Angelo.)

DESERTED.—Deserted at his utmost need,
By those his former bounty fed;
On the bare earth exposed he lies,
With not a friend to close his eyes.

DRYDEN.—Alexander's Feast, Verse 4.

DESPAIR.—Despair, sir, is a dauntless hero.

HOLCROFT.—The Road to Ruin, Act III. Scene 2.

DESPERATE.—Diseases desperate grown,
By desperate appliance are reliev'd.

SHAKSPERE.—Hamlet, Act IV. Scene 3. (The King.)

DESTINY.—Seek not to know what must not be reveal'd;
Joys only flow where Fate is most conceal'd;
Too busie Man wou'd find his Sorrows more,
If future Fortunes he shou'd know before;
For by that knowledge of his Destiny
He would not live at all, but always die.

DRYDEN.—The Indian Queen, Act III. Scene 1.

Marriage is ever made by destiny.

CHAPMAN.—All Fools, Act V. Scene 1.

Hanging and wiving goes by destiny.

SHAKSPERE.—Merchant of Venice, Act II. Scene 9. (Nerissa to Portia.)

FARQUHAR.—The Recruiting Officer, Act III. Scene 2.

1. You remember who encouraged me to love, and promis'd me his assistance?
2. Ay, while there was Hope, *Frank*, while there was Hope; but there's no contending with one's destiny.

DRYDEN.—Evening's Love, Act II. Scene 1.

DESTROY.—Willing to destroy what they care not to imitate.

SWIFT.—The Tatler, No. 68.

DETRACTION.—Mankind praise against their will,
And mix as much detraction as they can.

DR. YOUNG.—Night VIII. Line 494.

I hate the man who builds his name
On ruins of another's fame.

GAY.—Fable XLV. Line 1.

Black detraction will find faults where they are not.

MASSINGER.—The Guardian, Act I. Scene 1.

DETRACTION.—The low desire, the base design
That makes another's virtues less.

LONGFELLOW.—The Ladder of St. Augustine.

Deus nobis hæc otia fecit.

VIRGIL.—Eclogue I. (Tityrus to Melibæus.)

A God hath vouchsafed us this tranquillity. (The Motto of the Arms of Liverpool.)

DEVELOPED.—1. What's the meaning of this?
2. That gentleman can tell you—'twas he *enveloped* the affair to me.

SHERIDAN.—The Rivals, Act V. Scene 1.

DEVIL.—Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about seeking whom he may devour.

ST. PETER, 1st Epi. Chap. v. Ver. 8

It is by the Vicar's skirts that the Devil climbs into the belfry.

LONGFELLOW.—The Spanish Student, Act I. Scene 2.

[This is a Spanish proverb, and charges the clergy with being the authors of the chiefest spiritual mischiefs which have risen up in the Church. (Dean Trench, now Archbishop of Dublin. Proverbs and their lessons, Lecture 4.) And into God's church lewd hirelings climb. MILTON, Par. Lost, Book iv.]

No such thing as being borne to eminence by laying hold of another's skirt.

LANDELL'S.—Lecture at Exeter Hall, 21st Nov. 1854.

He that entereth not by the door into the sheep-fold but climbeth up some other way, the same is a thief and a robber.

ST. JOHN, Chap x. Ver. 1.

The devil hath power to assume a pleasing shape.

SHAKSPERE.—Hamlet, Act II. Scene 2, near the end.

What, can the devil speak true?

SHAKSPERE.—Macbeth, Act 1. Scene 3. (Banquo.)

The devil can cite Scripture for his purpose.

SHAKSPERE.—Merchant of Venice, Act I. Scene 3. (Antonio to Bassanio.)

And thus I clothe my naked villany
With odd old ends, stolen forth of holy writ;
And seem a saint when most I play the devil.

SHAKSPERE.—King Richard III., Act I. Scene 3. *(Solus.)*

Sometimes the devil doth preach.

WEBSTER.—The Duchess of Malfi, Act I. Scene 1. (Ferdinand to Bosola.)

Qui non dat quod habet, Dæmon infra ridet.

ANONYMOUS.

DEVIL.—The devil below laughs at him who will not give of that which he has.

[The Latin is from an inscription over a well at Wavertree, and bears date A D. 1414, or in the 2nd year of the reign of King Henry V.—Each letter is a capital, and between each capital is a period, so that the reader is for some time puzzled to make it out.]

The devil was sick, the devil a monk would be;
The devil was well, the devil a monk was he.
RABELAIS.—Vol. II. Book IV. Chap. XXIV.

DEVOTION.—With devotion's visage,
And pious action, we do sugar o'er
The devil himself.
SHAKSPERE.—Hamlet, Act III. Scene 1.
(Polonius to Ophelia and the King.)

O the cursed devil,
Which doth present us with all other sins
Thrice candied o'er.
WEBSTER —The White Devil.
(Vittoria to Zanche.)

Seeming devotion does but gild a knave.
That's neither faithful, honest, just, nor brave;
But where religion does with virtue join,
It makes a hero like an angel shine.
WALLER.—A fragment on Ovid.

DEW.—The dew of thy birth is of the womb of the morning
PSALM CX. Ver 3.

Her birth was of the womb of morning dew,
And her conception of the joyous prime.
SPENSER.—Fairy Queen, Book III. Canto VI.

The dew waits for no voice to call it to the sun.
REV. JOSEPH PARKER, D.D., *Ecce Deus,* Chap. 7.

DEW-DROP.—And like a dew-drop from the lion's mane,
Be shook to airy air.
SHAKSPERE.—Troilus and Cressida, Act III. Scene 3.
(Patroclus to Achilles.)

DIAL.—He drew a dial from his poke;
And, looking on it with lack-lustre eye,
Says, very wisely, "It is ten o'clock;"
"Thus we may see," quoth he, "how the world wags."
SHAKSPERE.—As You Like It, Act II. Scene 7.
(Jaques to Duke S.)

DIDO AND ENEAS.—When Dido found Eneas would not come,
She mourned in silence, and was Di-do-dum.
V. Notes and Queries 68: Poison, the supposed author.

DIE.—Shall I, wasting in dispaire,
Dye because a woman's faire?
Or make pale my cheeks with care
Cause another's rosie are?
Be shee fairer than the day,
Or the flow'ry meads in May;
If she be not so to me,
What care I how faire shee be?
Geo. Wither.—From the "Mistresse of Philarete," 3 Percy Reliques, Page 245.

Die all! die nobody! die like demi-gods!
Reynolds.—The Dramatist, Act IV. Scene 2.

And they died as if overcome by sleep.
Hesiod.—Weeks and Days, Line 115. (Banks.)

Ay, but to die, and go we know not where;
To lie in cold obstruction, and to rot.
Shakspere.—Measure for Measure, Act III. Scene 1. (Claudio to Isabella.)

It is appointed once for all to die.
Lillo.—The Christian Hero, Act III.

To die,—to sleep,—
No more; and, by a sleep, to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to.—'tis a consummation
Devoutly to be wish'd.
Shakspere.—Hamlet, Act III. Scene 1. (His Soliloquy on Life and Death.)

To die,—to sleep,—
To sleep! perchance to dream;—ay, there's the rub:
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause.
Shakspere.—Ibid., Act III. Scene 1. (The Soliloquy continued.) See "Whips."

O God! it is a fearful thing
To see the human soul take wing.
Byron.—Prisoner of Chillon, Div. VIII.

DIE.—'Tis a vile thing to die, my gracious lord,
When men are unprepar'd, and look not for it.
SHAKSPERE.—King Richard III., Act III. Scene 2.
(Catesby to Hastings.)

What pity is it
That we can die but once to serve our country!
ADDISON.—Cato, Act IV.

But shall die like men; and fall like one of the princes.
PSALM lxxxii. Ver. 7.

Acquit yourselves like men.
LILLO.—The Christian Hero, Act V.

It is as natural to die as to be born; and to a little infant, perhaps, the one is as painful as the other.
BACON.—On Death, Essay II.

The slender debt to nature's quickly paid,
Discharged, perchance, with greater ease than made.
QUARLES.—Book II. No. XIII. Line 17.

He that dies, pays all debts.
SHAKSPERE.—The Tempest, Act III. Scene 2.
(Stephano.)

DIFFERENT.—Different good, by art or nature given,
To different nations, makes their blessings even.
GOLDSMITH.—The Traveller, Line 79.

In differing breasts what differing passions glow!
Ours kindle quick, but yours extinguish slow.
GARTH.—To Lady Lenos.

DIGESTION.—Now, good digestion wait on appetite,
And health on both!
SHAKSPERE.—Macbeth, Act III. Scene 4.
(To his Lady.)

A good digestion to you all: and, once more,
I shower a welcome on you; welcome all.
SHAKSPERE.—King Henry VIII., Act I. Scene 4.
(Wolsey.)

Things sweet to taste, prove in digestion sour.
SHAKSPERE.—King Richard II., Act I. Scene 3.
(Gaunt to the King.)

Unquiet meals make ill digestions.
SHAKSPERE.—Comedy of Errors, Act V. Scene 1
(The Abbess to Adriana.)

DISCORD.—Discords make the sweetest airs.
BUTLER.—Hudibras, Part III. Canto I. Line 919.

Discord oft in music makes the sweeter lay.
SPENSER.—Fairy Queen, Book III. Canto II.

From hence, let fierce contending nations know,
What dire effects from civil discord flow.
ADDISON.—Cato, Act V. Scene 4.

DISCOURSE.—She'd come again, and with a greedy ear
Devour up my discourse.
SHAKSPERE.—Othello, Act I. Scene 3.
(How he won Desdemona.)

It will discourse most excellent music.
SHAKSPERE.—Hamlet, Act III. Scene 2.
(The Prince to Guildenstern.)

Fresh hints may be given and the ball of the discourse kept up.
SWIFT.—Intro. To Polite Conversation. (ROSCOE's Edition of his Life, Vol. II. Page 326.)

DISCRETION.—Let's teach ourselves that honourable stop
Not to outsport discretion.
SHAKSPERE.—Othello, Act II. Scene 3.
(To Cassio to look to the guard.)

It show'd discretion, the best part of valour.
BEAUMONT and FLETCHER.—A King and No King Act IV. Scene 3.

Discretion! hang discretion! hang ye all!
BEAUMONT and FLETCHER.—The Pilgrim, Act II. Scene 1.

DISCUSSION.—Friendly free discussion calling forth
From the fair jewel Truth its latent ray.
THOMSON.—Liberty, Part II.

DISEASE.—Diseased nature oftentimes breaks forth
In strange eruptions.
SHAKSPERE.—King Henry IV., Part I. Act III. Scene 1. (Hotspur to Glendower.)

DISGRACE.—Could he with reason murmur at his case.
Himself sole author of his own disgrace?
COWPER.—Hope, Line 316.

DISHONOUR.—Put on him
What forgeries you please; marry, none so rank
As may dishonour him.
SHAKSPERE.—Hamlet, Act II. Scene 1.
(Polonius to Reynaldo.)

DISOBEDIENCE.—Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, heavenly muse.
MILTON.—Paradise Lost, Book I. Line 1.

DISPATCH.— You have made
The world your gallery, can dispatch a business
In some three minutes with the antipodes,
And in five more, negotiate the globe over.
BEN JONSON.—The Fortunate Isles.

DISPLACED.—You have displac'd the mirth, broke the good meeting,
With most admir'd disorder.
SHAKSPERE.—Macbeth, Act III. Scene 4.
(Lady Macbeth to her Husband.)

DISPOSITION.—A truant disposition, good my lord.
SHAKSPERE.—Hamlet, Act I. Scene 2.
(Horatio to Hamlet.)

I know our country disposition well.
SHAKSPERE.—Othello, Act III. Scene 3.
(Iago to Othello.)

DISPUTE.—Mal. Dispute it like a man.
Macd. I shall do so;
But I must also feel it as a man.
SHAKSPERE.—Macbeth, Act IV. Scene 3.

DISSENSION.—But now our fates from unmomentous things
May rise like rivers out of little springs.
CAMPBELL.—Theodric.

Alas! how light a cause may move
Dissension between hearts that love!
Hearts that the world in vain had tried,
And sorrow but more closely tied;
That stood the storm when waves were rough,
Yet in a sunny hour fall off.
TOM MOORE.—The Light of the Harem, Vol. VII. Page 22.

Great floods have flown from simple sources.
SHAKSPERE.—All's Well that Ends Well, Act II. Scene 1. (Helena to the King.)

Dissensions, like small streams, are first begun;
Scarce seen they rise, but gather as they run.
GARTH.—The Dispensary, Canto III. Line 184.

DISSENSION.—Civil dissension is a viperous worm
That gnaws the bowels of the commonwealth.
SHAKSPERE.—King Henry VI., Part I. Act III. Scene 1. (The King to Gloster and Winchester.)

Could we forbear dispute, and practise love,
We should agree, as angels do above.
WALLER.—Divine Love, Canto III.

DISTANCE.—She pleased while distant, but when near she charm'd.
SHENSTONE.—The Judgment of Hercules, Line 96.

'Tis distance lends enchantment to the view,
And robes the mountain in its azure hue.
CAMPBELL.—Pleasures of Hope, Part I.

Wishes, like painted landscapes, best delight,
Whilst distance recommends them to the sight;
Plac'd afar off, they beautiful appear:
But show their coarse and nauseous colours, near.
DR. YALDEN.—Against Enjoyment, Line 25. A.D. 1736.

As distant prospects please us, but when near
We find but desert rocks and fleeting air.
DR. GARTH.—The Dispensatry, Canto III. Line 27. A.D. 1718.

DISTRESS.—Affliction's sons are brothers in distress,
A brother to relieve, how exquisite the bliss!
BURNS.—Winter Night, last Lines of the quoted strain in Verse 6.

Are not both gainers when the heart's distress,
Is so divided that the pain is less?
CRABBE.—Tales of the Hall, Book X.

Common distress is a great promoter both of friendship and speculation.
SWIFT.—To Bolingbroke, May 1, 1719.

DIVINE.—I wish there was not a polemic divine, said Yorick in the kingdom; one ounce of practical divinity is worth a painted ship-load of all their reverences have imported these fifty years.
STERNE.—Tristram Shandy, Vol. V. Chap. XXVIII.

It is a good divine that follows his own instructions.
SHAKSPERE.—The Merchant of Venice, Act I. Scene 2. (Portia to Nerissa.)

The virgins are soft as the roses they twine,
And all, save the spirit of man, is divine.
BYRON.—The Bride of Abydos, Canto I. Stanza 1.

DIVINITY.—A divinity resides within my breast.
OVID.—IV. Pontic Epi. (Riley's Trans., 433.)

There is a Deity within us.
OVID.—The Fasti, Book VI. Line 5 (Riley's Trans.)

There's a Divinity that shapes our ends,
Rough-hew them how we will.
SHAKSPERE.—Hamlet, Act V. Scene 2.
(Hamlet to Horatio.)

There is divinity in odd numbers,
Either in nativity, chance or death.
SHAKSPERE.—Merry Wives of Windsor, Act V. Scene 1. (Falstaff to Mrs. Quickly.)

DOCTOR.—Bolus arrived and gave a doubtful tap,
Between a single and a double rap.
GEORGE COLMAN, JUN.—Lodgings for Single Gentlemen, Ver. 7.

Will kick'd out the Doctor: but when ill indeed
E'en dismissing the Doctor don't *always* succeed.
IBID.

DOG.—Every dog must have his day.
SWIFT.—Whig and Tory.

Dogs, ye have had your day.
POPE.—The Odyssey, Book XXII. Line 41.

Let Hercules himself do what he may,
The cat will mew, and dog will have his day.
SHAKSPERE.—Hamlet, Act V. Scene 1.
(The Prince to his Uncle.)

I had rather be a dog, and bay the moon.
SHAKSPERE.—Julius Cæsar, Act IV. Scene 3.
(Brutus to Cassius.)

Nor dare they bark, though much provoked at her refulgent visage.
SWIFT.—Battle of the Books. (Episode of Bentley and Wotton.)

Doth the moon care for the barking of a dog?
BURTON.—Anat. of Mel., Part II. Sect. III. Mem. 7.

I am his Highness's dog at Kew!
Pray tell me, sir, whose dog are you?
POPE.—On the Collar of a Dog he gave to the Prince.

The watch-dog's voice that bay'd the whispering wind,
And the loud laugh that spoke the vacant mind.
GOLDSMITH.—Deserted Village, Line 121.

DOG.—Thou dog in forehead, but in heart a deer.
HOMER.—The Iliad, Book I. Line 298. (Pope.)

Having the countenance of a dog, but heart of a stag.
HOMER.—The Iliad, Book I. (Riley's translat.), Page 9

DOLLAR.—"The *almighty* dollar."

[This phrase is used for the first time by WASHINGTON IRVING in the "Creole Village;" but Mr. Irving assures us that no irreverence was intended by him. Dickens makes use of the expression, without acknowledgement, in his American Notes, Chap. III. (Boston.) "The *a'mighty* wand" is a phrase used long ago by COWLEY in his poem on the plagues of Egypt, Line 45; and the late Mr. Serjeant Cockle, whose powers of persuasion were so great, obtained the appellation of "the *almighty* of the North."—*Law and Lawyers*, 204. Again,

Woman's sense of right and wrong,
Is rul'd by the *almighty* throng.
ED. MOORE.—Love and Vanity, Fable XVI;

and even DR. YOUNG, to whom one would not impute anything profane, has made use of the phrase "*Almighty* vanity!" (Satire II. Line 13.) CHURCHILL has "Prudence, *almighty* Prudence, gives thee all," (Night, Line 310); DRYDEN, in the 10th Satire of Juvenal, has "the *almighty* bribes and presents," which prevail when no persuasion will.

DEAN SWIFT, with reference to the Eolists, a sect which pretended to inspiration, says, "their gods were the four winds and the chief of them was the "*almighty* north;" (see the Tale of a Tub, Sec. 8;) and in "The Pretended Letter of Thanks" Swift writes "Your Lordship's *almighty* pen;" and lastly, DE QUINCEY in a Paper on the Revolt of the Tartars, page 169, in allusion to the horrors of thirst, writes, "forgetful of all things at that moment but of one *almighty instinct*."]

Jacob wrestling with the mysterious and *Almighty* stranger.
HUGH STOWELL.—Lecture in Exeter Hall, 28th November, 1854.

They proclaimed trees *Almighty*. *God's* wood!
GILES FLETCHER.—Christ's Victory in Heaven. Stanza XX.

DOME.—The aspiring youth that fired the Ephesian Dome, outlives in fame the pious fool that raised it.
COLLEY CIBBER.—Richard III., Act III. Scene 3. altered. (Eratostratus was the "youth," and Chersiphron the "architect.")

DONE.—All may do what has by man been done.
DR. YOUNG.—Night VI. Line 606, and ante 23. Ante 26, Title "Be."

Hast thou begun an act? ne'er then give o'er;
No man despairs to do what's done before.
HERRICK.—Hesperides, Aphorism, No 142

If it were done when 'tis done, then 'twere well
It were done quickly: If the assassination
Could trammel up the consequence, and catch,
With his surcease, success; that but this blow

Might be the be-all and the end-all, here,
But here, upon this bank and shoal of time,
We'd jump the life to come.—But in these cases,
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: This even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips.—He's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murtherer shut the door,
Not bear the knife myself.

SHAKSPERE.—Macbeth, Act I. Scene 7. (*Solus.*)

Devise not evil against thy neighbour, seeing he dwelleth securely by thee.

SOLOMON.—Proverbs, Chap. iii. Ver. 29.

DOOM.—What! will the line stretch out to the crack of doom?

SHAKSPERE.—Macbeth, Act IV. Scene 1.
(Macbeth, as Eight Kings and Banquo pass over the stage.)

DOOR.—A pamper'd menial drove me from the door,
To seek a shelter in an humbler shed.

The REV. T. MOSS.—Gent. Mag. Vol. LXX. Page 41.

Warn'd by the languor of life's evening ray,
At length have housed me in an humble shed.

DR. YOUNG.—Night IX. Line 11.

Where the rude Carinthian boor
Against the houseless stranger shuts the door.

GOLDSMITH.—The Traveller, Line 3.

Ye find no rude inhospitable swain,
Who drives the stranger from his door away.

WHEELWRIGHT.—Pindar, XI. Olymp. Ode, Line 23.

No surly porter stands in guilty state,
To spurn imploring famine from the gate.

GOLDSMITH.—The Deserted Village, Line 105.

Last the sire and his three sons,
With their four wives; and God made fast the door.

MILTON.—Paradise Lost, Book XI.

DOUBLE.—Double, double, toil and trouble,
Fire burn; and caldron bubble.

SHAKSPERE.—Macbeth, Act IV. Scene 1.
(All the Witches.)

DOUBLE.—Double, double toil and trouble; literally, *trouble* brings trouble to trouble.

BUCKLEY'S SOPHOCLES.—Ajax, Page 267

War he sung, is toil and trouble;
Honour but an empty bubble.

DRYDEN.—Alexander's Feast.

DOUBLET.—Doublet and hose ought to shew itself courageous to petticoat.

SHAKSPERE.—As You Like It, Act II. Scene 4, (Rosalind to Celia.)

DOUBT.—Doubt thou the stars are fire;
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt, I love.

SHAKSPERE.—Hamlet, Act II. Scene 2. (Lines sent by Hamlet to Ophelia.)

He wanted a peg to hang his thoughts upon.

SIR THOMAS MORE.—His Household, Page 17.

Make me to see't; or, at the least, so prove it,
That the probation bear no hinge, nor loop,
To hang a doubt on: or woe upon thy life!

SHAKSPERE.—Othello, Act III. Scene 3. (Othello to Iago.)

Never do any thing, concerning the rectitude of which you have a doubt.

PLINY, JUN.—Chap. i. Line 18.

DOUBTLESS.—Doubtless the pleasure is as great
Of being cheated as to cheat.

BUTLER.—Hudibras, Part II. Canto III.

DOUBTS.—O, what damned minutes tells he o'er,
Who dotes yet doubts; suspects, yet fondly loves!

SHAKSPERE.—Othello, Act III. Scene 3. (Iago to Othello, warning him against Jealousy.)

Our doubts are traitors,
And make us lose the good we oft might win,
By fearing to attempt.

SHAKSPERE.—Measure for Measure, Act I. Scene 5. (Lucio to Isabella.)

DOVE.—The dove returning bore the mark
Of earth restored to the long labouring ark;
The relics of mankind, secure of rest,
Oped every window to receive the guest,
And the fair bearer of the message bless'd.

DRYDEN.—To Her Grace of Ormond, Line 70

DOVE.—The dove was twice employ'd abroad, before
The world was dried, and she return'd no more.
DRYDEN.—To Her Grace of Ormond, Line 99.

DOVE-COTE.— Boy! false hound!
If you have writ your annals true, 'tis there,
That like an Eagle in a dove-cote, I
Flutter'd your Volscians in Corioli;
Alone, I did it—Boy!
SHAKSPERE.—Coriolanus, Act V. Scene 5.
(Coriolanus to Aufidius.)

And made to fly like doves, whom th' eagle doth affray.
SPENSER.—The Fairy Queen, Book V. Canto XII Verse 5. [This book of the Fairy Queen was published by Spenser in 1596, and Coriolanus not until between 1609 and 1615.]

DOWN.—He that is down needs fear no fall;
He that is low no pride.
BUNYAN.—Pilgrim's Progress, Part II.

DREAM.—If ever I did dream of such a matter, abhor me.
SHAKSPERE.—Othello, Act I. Scene 1.
(Iago to Roderigo.)

And mourn, in lamentation deep,
How life and love are all a dream.
BURNS.—The Lament, Verse 1

Let fancy still my sense in Lethe steep;
If it be thus to dream still let me sleep,
SHAKSPERE.—Twelfth Night, Act IV. Scene 1.
(Sebastian.)

And though it be a waking dream,
Yet let it like an odour rise;
To all the senses here,
And fall like sleep upon their eyes,
Or music in their ear.
BEN JONSON.—The Vision of Delight.

I'll dream no more—by manly mind
Not even in sleep is will resigned.
My midnight orisons said o'er,
I'll turn to rest, and dream no more.—
SCOTT.—Lady of the Lake, end of Canto I.

DREAMERS.—1. Dreamers often lie—
2. In bed, asleep, while they do dream things true.
1. O, then, I see, Queen Mab hath been with you.
SHAKSPERE.—Romeo and Juliet, Act I. Scene 4.
(Mercutio and Romeo.)

DREAMS.—Dreams in their development have breath,
And tears, and tortures, and the touch of joy,
They have a weight upon our waking thoughts,
They take a weight from off our waking toils,
They do divide our being.
BYRON.—The Dream, Line 5.

Led by those waking Dreams of Thought,
That warm the young unpractis'd breast.
LANGHORNE.—Owen of Carron, Verse 19.

Like the dreams,
Children of night, of indigestion bred.
CHURCHILL.—The Candidate, Line 784

But if, as morning rises, dreams are true.
DANTE—Inferno, Canto XXVI. Line 7.
BEN JONSON.—Love Restored, a song.
BRUCE.—Elegy, written in Spring, Verse 19.

A vision after midnight, when dreams are true
HORACE.—Book I. Sat. 10. Page 179. Bohn's Ed. by Buckley.

Towards dawn, the lamp now flickering, (at the time when true visions are wont to be seen.)
OVID.—Epi. XIX. page 219, Bohn's Ed. by Riley.

Like the dream
That o'ertook me at my waking hour,
This morn; and dreams they say are then divine.
DRYDEN.—Don Sebastian, Act IV. Scene 1.

At break of day, when dreams, they say, are true.
DRYDEN.—The Spanish Friar, Act III. Scene 2.

DRESS.—She bears a duke's revenues on her back.
SHAKSPERE.—King Henry VI., Part II. Act I. Scene 3. (Queen Margaret to Suffolk.)

O, many
Have broke their backs with laying manors on them
For this great journey.
SHAKSPERE.—King Henry VIII, Act I. Scene 1. (Buckingham.)

To bear them
The back is sacrifice to the load.
SHAKSPERE.—King Henry VIII., Act I. Scene 2. (Katherine to Wolsey.)

No real happiness is found
In trailing purple o'er the ground.
PARNELL.—Hymn to Contentment, Line 25.

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And tears, and tortures, and the touch of joy,
They have a weight upon our waking thoughts,
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In trailing purple o'er the ground.
PARNELL.—Hymn to Contentment, Line 25.

DRESS.—Dress drains our cellar dry,
And keeps our larder lean; puts out our fires,
And introduces hunger, frost, and woe,
Where peace and hospitality might reign.
COWPER.—The Task, Book II. Line 614.

Here's such a plague every morning, with buckling shoes, garter-ing, combing, and powdering.
FARQUHAR.—The Twin Rivals, Act I.

Exclude all silks, velvets, calicoes, and the whole lexicon of female fopperies.
SWIFT.—A Proposal in favour of Irish Manufactures.

I am convinced that if the virtuosi could once find out a world in the moon, with a passage to it, our women would wear nothing but what directly came from thence.
SWIFT.—Letter to the Archbishop of Dublin.

His dress was a volcano of silk with lava buttons.
SIDNEY SMITH.—Wit and Wisdom.
(Longman, Ed. III. Page 123.)

Ridiculous modes, invented by *ignorance*, and adopted by *folly*.
SMOLLETT.—Humphrey Clinker.
(Letter of Matthew Bramble to Dr. Lewis, October 8.)

Aping the foreigners in every dress.
JUVENAL.—Sat. 3. (Dryden.)

DRINK.—Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup,
And I'll not look for wine.
BEN JONSON.—To Celia. The Forest. This song is taken from a collection of love-letters written by Philostratus, an ancient Greek sophist.

Drink boldly and spare not.
URQUHART'S Rabelais.—Chap. XXXIV.

Drink not the *third glass*, which thou canst not tame,
When once it is within thee; but before
Mayst rule it, as thou list; and pour the shame
Which it would pour on thee, upon the floor.
It is most just to throw that on the ground,
Which would throw me there, if I kept the round.
GEORGE HERBERT.—The Temple, Stanza 5.

Drink to-day, and drown all sorrow;
You shall not do it to-morrow:
Best while you have it, use your breath;
There is no drinking after death.
BEAUMONT and FLETCHER.—The Bloody Brother, Act II. Scene 2.

DRINK.—With frugal nectar
Give the hesitating wheels of life
Gliblier play.

ARMSTRONG.—On Preserving Health, Line 486.

I see by thy eyes thou hast been reading a little Geneva print.

ANONYMOUS.—The Merry Devil of Edmonton.

Potations pottle deep.

SHAKSPERE.—Othello, Act II. Scene 3.
(Iago's plot against Cassio.)

Woe unto them that rise up early in the morning that they may follow strong drink.

ISAIAH.—Chap. v. Ver. 11.

DRINKING.—Not to-night—I have very poor and unhappy brains for drinking: I could well wish courtesy would invent some other custom of entertainment.

I have drunk but one cup to-night, and—behold what innovation it makes here: I am unfortunate in the infirmity, and dare not task my weakness with any more.

SHAKSPERE.—Othello, Act II. Scene 3.
(Cassio to Iago.)

Every inordinate cup is unbless'd, and the ingredient is a devil.

SHAKSPERE.—Othello, Act II. Scene 3.
(Cassio.)

If we do not drink to his cost, we shall die in his debt.

SMART'S HORACE.—Book II. Sat. VIII.

I drank: I liked it not: 'twas rage, 'twas noise,
An airy scene of transitory joys.
In vain I trusted that the flowing bowl
Would banish sorrow and enlarge the soul.

PRIOR.—Solomon, a Poem, Book II. Line 106.

And in the flowers that wreath the sparkling bowl,
Fell adders hiss, and poisonous serpents roll.

PRIOR.—Ibid. Line 140.

[See a pleasant piece of exaggeration, wherein the drunken person imagines himself on board a vessel, and in danger of shipwreck.—HEYWOOD — The English Traveller. Lamb's Dramatic Poets, Page 104.]

DROP.—A continual dropping in a very rainy day and a contentious woman are alike.

PROVERBS, Chap. xxvii. Ver. 15.

From the frequent drop, ever falling, even the stone is bored into a hollow.

BANKS' BION.—Idyl XI. Page 176.

Much rain wears the marble.

SHAKSPERE.—King Henry VI., Part III. Act III. Scene 2. (Gloster.)

DROWSY.—When love speaks, the voice of all the gods
Makes heaven drowsy with the harmony.
SHAKSPERE.—Love's Labour's Lost, Act. IV Scene 3. (Birom.)

DRUNK.—We faren as he that drunk is as a mouse;
A drunken man wot well he hath a house,
But he ne wot which is the right way thider,
And to a drunken man the way is slider.
CHAUCER.—By Saunders, Vol. I. Page 24.

He that is drunken may his mother kill
Big with his sister: he hath lost the reins,
Is outlaw'd by himself: all kind of ill
Did with his liquor slide into his veins.
The drunkard forfeits Man, and doth divest
All worldly right, save what he hath by beast.
GEORGE HERBERT.—The Temple, Stanza 6.

Some folks are drunk, yet do not know it.
PRIOR.—Ballad on taking Namur.

The axe of intemperance has lopped off his green boughs and left him a withered trunk.
SWIFT.—Meditations on a Broomstick. (Roscoe's ed. of his life and works; Vol. II. p. 84.)

DUDGEON.—When civil dudgeon first grew high,
And men fell out, they knew not why;
When hard words, jealousies, and fears,
Set folks together by the ears.
BUTLER.—Hudibras, Part I. Canto 1. Line 1.

DUELLING.—Do not cherish that daring vice for which the whole age suffers.—
These private duels—which had their first original from the French, and for which to this day we're justly censured, are banished from all civil government.
BEAUMONT and FLETCHER.

Some fiery fop with new commission vain,
Who sleeps on brambles till he kills his man;
Some frolic drunkard reeling from a feast,
Provokes a broil, and stabs you for a jest.
DR. JOHNSON.—London, Line 226.

DULNESS.—Yet let not each gay turn thy rapture move,
For fools admire, but men of sense approve:
As things seem large which we through mist descry,
Dulness is ever apt to magnify.
POPE.—On Criticism, Line 390.

DULNESS.—Glory and gain the industrious tribe provoke;
And gentle dulness ever loves a joke.
POPE.—The Dunciad, Book II. Line 33.

DUST.—A heap of dust alone remains of thee,
'Tis all thou art, and all the proud shall be.
POPE.—To the Memory of a Lady.

What is pomp, rule, reign, but earth and dust?
And, live we how we can, yet die we must.
SHAKSPERE.—King Henry VI., Part III. Act V Scene 2. (Warwick.)

Clay and clay differs in dignity,
Whose dust is both alike.
SHAKSPERE.—Cymbeline, Act IV. Scene 2. (Imogen to Aviragus.)

Mean and mighty, rotting
Together, have one dust.
SHAKSPERE.—Cymbeline, Act IV. Scene 2. (Belarius.)

Thou wilt not leave us in the dust.
TENNYSON.—In Memoriam. (Address to the Saviour, Verse 7.)

Thou shalt not leave my soul in Hell: neither shalt thou suffer thy Holy One to see corruption.
PSALMS.—Prayer Book version, XVI. ver. xi.

DUTY.—Trimm'd in forms and visages of duty.
SHAKSPERE.—Othello, Act I. Scene 1. (Iago.)

Never any thing can be amiss
When simpleness and duty tender it.
SHAKSPERE.—Midsummer Night's Dream, Act V Scene 1. (Theseus.)

Peace and health shall bless
Thy frugal fare, served by the unhired hand,
That seeks no wages save a parent's smile.
GRAHAME.—The Rural Calendar, June, Line 33.

My noble father,
I do perceive here a divided duty;
To you, I am bound for life and education;
My life and education both do learn me
How to respect you; you are the lord of duty;
I am hitherto your daughter: But here's my husband.
SHAKSPERE.—Othello, Act I. Scene 3. (Desdemona to her Father.)

DUTY.—Stern daughter of the voice of God!
WORDSWORTH.—Ode to Duty, Vol. V. Page 46.

In all ordinary cases we see intuitively at first view what is our duty, what is the honest part. In these cases doubt and deliberation is of itself dishonesty; as it was in Balaam's case upon the second message.
BISHOP BUTLER.—Sermon 7, at the Rolls.

Duty demands, the parent's voice
Should sanctify the daughter's choice,
In that is due obedience shewn;
To choose belongs to her alone.
ED. MOORE.—Fable VI.

Thanks to the gods! my boy has done his duty.
ADDISON.—Cato, Act IV. Scene 4.

DWELLING.—She dwelt among the untrodden ways,
Beside the springs of Dove,
A maid whom there was none to praise,
And very few to love.
WORDSWORTH,—Lucy, From Stanzas founded on the Affections, IX.

EAGLE.—That eagle's fate and mine are one,
Which, on the shaft that made him die,
Espy'd a feather of his own,
Wherewith he wont to soar so high.
WALLER.—To a Lady singing.

Like a young eagle, who has lent his plume
To fledge the shaft by which he meets his doom.
TOM MOORE.—Corruption, Vol. III. Page 25.

So the struck eagle, ...
View'd his own feather on the fatal dart,
And wing'd the shaft that quivered in his heart;
Keen were his pangs, but keener far to feel
He nursed the pinion which impelled the steel.
BYRON.—English Bards, etc. (On Kirke White.)

EAR.—Give every man thine ear, but few thy voice:
Take each man's censure, but reserve thy judgment.
SHAKSPERE.—Hamlet, Act I. Scene 3.
(Polonius to Laertes.)

Bosom up my counsel,
You'll find it wholesome.
SHAKSPERE.—King Henry VIII., Act I. Scene 1.
(Northumberland to Buckingham.)

One ear it heard, at the other out it went.
CHAUCER.—Troilus and Cressida, Book IV. Line 35.

EAR.—Make not my ear a stranger to thy thoughts.
ADDISON.—Cato, Act II.

For these two years hath the famine been in the land; and yet there are five years, in which there shall neither be earing nor harvest.
GENESIS, Chap. xlv. Ver. 6.

The oxen likewise, and the young asses that ear the ground shall eat clean provender.
ISAIAH, Chap. xxx. Ver. 24.

I have, God wot, a largë field to ear;
And weakë be the oxen in my plough.
CHAUCER.—The Knight's Tale, Line 888.

He that ears my land spares my team, and gives me leave to in the crop.
SHAKSPERE.—All's Well that Ends Well, Act I. Scene 3. (Clown to the Countess.)

Let them go
To ear the land that hath some hope to grow,
For I have none.
SHAKSPERE.—King Richard II., Act III. Scene 2. (The King to Aumerle.)

EARLY.—My only love sprung from my only hate!
Too early seen unknown, and known too late!
SHAKSPERE.—Romeo and Juliet, Act I. Scene 5. (Juliet to her Nurse.)

Too little and too lately known.
DRYDEN.—Elegy to the Memory of Mr. Oldham.

O! I should ne'er have seen, or seen before.
LANSDOWNE.—The Enchantment.

Alas! you should have been less kind, or more.
IBID.

I rise with the lark.
ANONYMOUS.—The Maid of the Oaks, Act II. Scene 3.

Prevent your day at morning.
BEN JONSON.—The Alchemist, Act II. Scene 1.

Prevent the rising sun.
TICKELL.—Oxford, a Poem.

I keep close to my business; this morning at my books before three.
COLLET.—Relics of Lit. 245; Quoting Howard on Law.

EARLY.—Awake before the sun is risen, I call for my pen and papers and desk.

SMART'S HORACE.—Book II. Epi. I.

Thus we improve the pleasures of the day,
While tasteless mortals sleep their time away.

MRS. CENTLIVRE.—The Wonder, Act III. Scene 2.

With charwomen such early hours agree,
And sweeps, that earn betimes their bit and sup;
But I'm no climbing boy, and need not be,
All up—all up!
So here I'll lie, my morning calls deferring,
Till something nearer to the stroke of noon;
A man that's fond precociously of *stirring*,
Must be a spoon.

THOMAS HOOD.—Morning Meditations, last two verses. (Wit and Humour.)

EARN.—I earn that I eat, get that I wear; owe no man hate; envy no man's happiness; glad of other men's good, content with my harm.

SHAKSPERE.—As you Like it, Act III. Scene 2. (Corin to Touchstone.)

EARTH.—Lie lightly on my ashes, gentle earth.

BEAUMONT and FLETCHER. — Bonduca, Act IV. Scene 3.

Earth, lie gently on their aged bones.

MAY.—The Old Couple, Act I.

And the green turf, lie lightly on thy breast.

POPE.—Elegy on an Unfortunate Lady, Line 64.

Light lie the earth; and flourish green the bough.

PRIOR.—Ode to the Memory of Colonel Villiers, Line 88.

The earth, that's nature's mother, is her tomb.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 3. (Friar Laurence.)

Lay her i'the earth;
And from her fair and unpolluted flesh,
May violets spring.

SHAKSPERE.—Hamlet, Act V. Scene 1. (Laertes to the Priest at Ophelia's funeral.)

'Tis well; 'tis something; we may stand
Where he in English earth is laid,
And from his ashes may be made
The violet of his native land.

TENNYSON.—In Memoriam, 18, Stanza 1.

EARTH.—My mansion is——
Above the smoke and stir of this dim spot,
Which men call Earth.
MILTON.—Comus, Line 3– 5.

This goodly frame, the earth, seems to me a steril promontory.
SHAKSPERE.—Hamlet, Act II. Scene 2.
(The Prince to Guildenstern.)

I speak of that learning which makes us acquainted with the boundless extent of nature, and the universe, and which even while we remain in this world, discovers to us both heaven, earth, and sea.
CICERO.—By Yonge, Tusculan Disp., Book V. Div. 36.

Earth, sea, and air.
SHAKSPERE.—Pericles, Act I. Scene 4. (Cleon.)
THOMSON.—Liberty, Part II.

See through this air, this ocean, and this earth.
POPE.—Essay on Man, Epi. I. Line 233.

Earth, air, and ocean, glorious three.
ROBERT MONTGOMERY.—On Woman.

Earth, ocean, air, beloved brotherhood!
SHELLEY.—The Alastor.

By him who made the ocean, earth, and air.
POPE.—January and May, Line 208.

Air, earth, and seas, obey'd th' Almighty nod,
And with a general fear confess'd the God.
DRYDEN.—Ovid's Meta. Book I.

Upon this he has power given him over three spirits; one for earth, another for air, and a third for the sea.
GOLDSMITH.—Essays; Rules for Raising the Devil.

Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
The very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it.
SHAKSPERE.—Macbeth, Act II. Scene 1.
(In the Dagger scene.)

All heaven resounded, and had earth been then,
All earth had to her centre shook.
MILTON.—Paradise Lost, Book VI. Line 217

EASE.—Ease leads to habit, as success to ease,
He lives by rule who lives himself to please.
CRABBE.—Tales of the Hall, Book II.

EASE.—He lives at ease that freely lives.
BARBOUR.—To Freedom, Line 4.

And made ease more easy.
MILTON.—Paradise Lost, Book IV.

A life of ease a difficult pursuit.
COWPER.—Retirement, Line 634.

Indulge, and to thy genius freely give;
For not to live at ease, is not to live.
PERSIUS.—Satire V. (Dryden.)

EASTER SUNDAY.—Saviour, Lord, I know thee now!
Mighty to redeem and save,
Such glory blazes on thy brow,
Which lights the darkness of the grave.
BOWLES.—Villagers' verse-book.

EASY.—'Tis as easy as lying.
SHAKSPERE.—Hamlet, Act III. Scene 2.
(Hamlet to Guildenstern.)

EAT.—He hath eaten me out of house and home.
SHAKSPERE.—King Henry IV., Part II. Act II.
Scene 1. (Hostess to Chief Justice.)

EAVES-DROPPER.—I'll play the eaves-dropper.
SHAKSPERE.—King Richard III., Act V Scene 3.
(The King to Ratcliff.)

EBLANA.—The classic name for Dublin.
Eblana! much lov'd city, hail!
Where first I saw the light of day.
DERRICK.—Boswell's Johnson.

ECHO.—Almost dwindled to an echo.
SWIFT.—To Lady Worsley. (19th April, 1730.)

EDUCATION.—'Tis education forms the common mind,
Just as the twig is bent, the tree's inclined.
POPE.—Moral Essays, I, Part II.

Just education forms the man.
GAY.—Fable XIV. Part II.

A free school
For th' education of young gentlemen,
To study how to drink and take tobacco.
RANDOLPH.—The Muses' Looking-glass, Act III
Scene 1.

If you suffer your people to be ill educated, and their manners to be corrupted from their infancy, and then punish them for those crimes to which their first education disposed them,—you first make thieves and then punish them!
SIR THOMAS MORE.—Utopia, Page 21. (Bishop Burnet.)

ELIZABETH.—No scandal about Queen Elizabeth, I hope?
SHERIDAN.—The Critic, Act II. Scene 1.

When princess, she was at one time asked, what she thought of the words of our Saviour, "This is my body," whether she thought it his true body that was in the sacrament? It is said, that after some pausing she thus answered:—

Christ was the word that spake it,
He took the bread and brake it;
And what that word did make it,
That I believe, and take it.

GOLDSMITH'S History of England, 38th Ed., by Taylor and Pinnock, published by Whittaker, 1848.

To her Great Neptune homag'd all his streams,
And all the wide-stretch'd ocean was her Thames.
COWLEY.—On the Civil War.

ELOQUENCE.—Pour the full tide of eloquence along,
Serenely pure, and yet divinely strong.
POPE.—Imitation of Horace, Book II. Epi. II. Line 171.

Rapt with zeal, pathetic, bold, and strong,
Roll'd the full tide of eloquence along.
FALCONER.—The Demagogue, Line 79.

Go on, spare no invectives, but open the spout of your eloquence, and see with what a calm, connubial resignation, I will both hear and bow to the chastisement.
COLLEY CIBBER.—The Lady's Last Stake, Act II. Scene 1.

Silence that wins, where eloquence is vain.
HAYLEY.—The Triumphs of Temper, Canto II.

Silence that spoke, and eloquence of eyes.
POPE.—The Iliad, Book XIV. Line 252.

And all the dreadful eloquence of pain.
DR. YOUNG.—The Last Day, Book III. Line 129.

ELOQUENT.—That old man eloquent.
MILTON.—Sonnet X. To Lady M. Ley.
(Alluding to Isocrates, the Athenian orator.)

Was the slave so eloquent,
In his malice?
THOS. KILLEGREW.—The Parson's Wedding, Act I. Scene 1.

Nor speaks loud, to boast her wit;
In her silence eloquent.
HABINGTON.—A Description of Castara, Verse 8.

ELOQUENT.—For silence here could eloquently plead.
DR. JOSEPH BEAUMONT.—Eve, v. V.

The eloquent air breathes.
BYRON.—Childe Harold, Canto IV. Stanza 112. (On the Forum at Rome.)

Likeness in thy work is eloquent.
DRYDEN.—Epi. 14. (To Sir Godfrey Kneller.)

Eloquent want, whose reasons sway,
And make ten thousand truths give way.
GREEN.—On Barclay's Apology for the Quakers, Line 89.

EMBERS.—Where glowing embers through the room
Teach light to counterfeit a gloom.
MILTON.—Il Penseroso, Line 79.

EMPIRES.—Europe's eye is fixed on mighty things,
The fate of empires, and the fall of Kings.
BURNS.—Rights of Woman.

Nations and empires flourish and decay,
By turns command, and in their turns obey.
OVID.—Meta., Book XV. Line 420. (Dryden.)

END.— The end crowns all;
And that old common arbitrator, Time,
Will one day end it.
SHAKSPERE.—Troilus and Cressida, Act IV. Scene 5. (Hector to Ulysses.)

Every hour has its end.
SCOTT.—Preface to Surgeon's Daughter.

Let the end try the man.
SHAKSPERE.—King Henry IV., Part II., Act II. Scene 2. (Prince Henry to Poins.)

And found no end, in wandering mazes lost.
MILTON.—Paradise Lost, Book II., Gilfillan's Ed. Page 46.

All's well that ends well, still the fine's the crown.
SHAKSPERE.—All's Well that End's Well, Act IV. Scene 4. (Helena to Diana.)

If well thou hast begun, go on fore-right;
It is the end that crowns us, not the fight.
HERRICK.—Hesperides, No. 340.

Conquer we shall, but we must first contend;
'Tis not the fight that crowns us, but the end.
HERRICK.—Ibid, No. 341.

END.—The end must justify the means.
PRIOR.—Hans Carvel.

Stay a little, that we may make an end the sooner.
BACON.—Essay XXV. Of Despatch.

The end of doubt is the beginning of repose.
PETRARCH.—His Life by Dobson, Vol. I. Page 348.

Deed done is well begun.
DANTE.—By Wright. Inferno, Canto XXVIII. Line 107

ENDOW.—Die and endow a College, or a Cat.
POPE.—Moral Essays, Epi. III. To Bathurst, Line 96.

ENDURED.—What can't be cured, must be endured.
OLD PROVERB.

You must endure, not blame, that which cannot be altered.
SYRIANUS.—Riley's Dict. Class. Quot. 123.

By bravely enduring it, an evil which cannot be avoided is overcome.
OLD PROVERB.—Riley *supra.*

What cannot be eschew'd, must be embraced.
SHAKSPERE.—Merry Wives of Windsor, Act V Scene 5. (Page to Falstaff.)

ENEMY.—O that men should put an enemy in their mouths to steal away their brains.
SHAKSPERE.—Othello, Act II. Scene 3. (Cassio to Iago.)

ENERGY.—Waller was smooth; but Dryden taught to join
The varying verse, the full resounding line,
The long majestic march, and energy divine.
POPE.—To Augustus, Epi. I Line 267.

ENGAGING.—There is something marvellous engaging in this young man! Sixty years ago, in Queen Elizabeth's time, I was just such another.
GEORGE COLMAN, Jun.—The Iron Chest, Act I. Scene 2.

ENGLAND.—The Gaul, 'tis held of antique story,
Saw Britain linked to his now adverse strand;
No sea between, nor cliff sublime and hoary,
He pass'd with unwet feet through all our land.
COLLINS.—Ode to Liberty.

[This tradition is mentioned by several of our old historians.]

ENGLAND.—For of old time, since first the rushing flood,
Urg'd by Almighty Pow'r, this favour'd isle
Turn'd flashing from the continent aside,
Indented shore to shore responsive still,
Its guardian she.

THOMSON.—Britain, Liberty; Part IV. Line 460.

This England never did, nor never shall,
Lie at the proud foot of a conqueror,
But when it first did help to wound itself,—
Come the three corners of the world in arms,
And we shall shock them; nought shall make us rue,
If England to itself do rest but true.

SHAKSPERE.—King John, Act V Scene 7.
(The Bastard.)

Enough—no foreign foe could quell
Thy soul, till from itself it fell;
Yes! self-abasement paved the way
To villain bonds and despot sway.

BYRON.—The Giaour, end of the 5th Paragraph.

England is safe, if true within itself.

SHAKSPERE.—King Henry VI. Part III. Act IV.
Scene 1. (Hastings to Montague.)

Let us be back'd with God, and with the seas,
Which he hath given for fence impregnable,
And with their helps only defend ourselves;
In them, and in ourselves, our safety lies.

SHAKSPERE.—King Henry VI., Part III. Act IV.
Scene 1. (Hastings to Clarence.)

Be Britain still to Britain true,
Amang oursels united;
For never but by British hands,
Maun British wrangs be righted.

BURNS.—Dumfries Volunteers.

The sword we dread not; of ourselves secure,
Firm were our strength, our peace and freedom sure;
Let all the world confederate all its powers,
"Be they not back'd by those that should be ours,"
High on his rock shall BRITAIN'S GENIUS stand,
Scatter the crowded hosts, and vindicate the land.

CANNING.—New Morality.

As round our isle the azure billow roars,
From all the world dividing Britain's shores,
Within its fence be Britain's nations join'd,
A world themselves, yet friends of human-kind.

PYE.—Alfred, Book VI. Line 99.

ENGLAND—The Ocean is the grand vehicle of trade, and the uniter of distant nations. To us it is peculiarly kind, not only as it wafts into our ports the harvests of every climate, and renders our island the centre of traffic, but also as it secures us from foreign invasions by a sort of impregnable intrenchment.

HARVEY.—Reflections on a Flower Garden.

The storehouse of the world.

DR. YOUNG.—Busiris, Act I. (The King.)

England, of all countries in the world,
Most blind to thine own good.

RANDOLPH.—The Muses' Looking-glass, Act III. Scene 2.

Hail, land of bowmen! seed of those who scorn'd
To stoop the neck to wide imperial Rome:
O dearest half of Albion sea-walled.

ALBANIA.—Quoted by Scott, Fair Maid of Perth, Chap. XXVI.

It is most meet we arm us 'gainst the foe:
For peace itself should not so dull a kingdom,
But that defenses, musters, preparations,
Should be maintain'd, assembled, and collected,
As were a war in expectation.

SHAKSPERE.—King Henry V., Act II. Scene 4. (The Dauphin to the French King.)

Poor England! thou art a devoted deer,
Beset with every ill but that of fear.
The nations hunt; all mock thee for a prey;
They swarm around thee, and thou stand'st at bay

COWPER.—Table Talk, Line 363.

O England! model to thy inward greatness
Like little body with a mighty heart,
What might'st thou do, that honour would thee do,
Were all thy children kind and natural?

SHAKSPERE.—Chorus to King Henry V., Act II.

May he be suffocate,
That dims the honour of this warlike isle!

SHAKSPERE.—King Henry VI., Part II. Act I. Scene 1. (York on Suffolk's conduct in relinquishing Anjou and Maine to Naples.)

The Lord confound you and all your devices that would ruin our nation.

SWIFT.—Drapier's Letter to Wm. Wood, signed Hibernicus.

ENGLAND.—There learned arts do flourish in great honour
And poets' wits are had in peerless price;
Religion hath lay power, to rest upon her,
Advancing virtue, and suppressing vice.
For end all good, all grace there freely grows,
Had people grace it gratefully to use:
For God his gifts there plenteously bestows,
But graceless men them greatly do abuse.
SPENSER.—Colin Clout.

England! with all thy faults, I love thee still—
My country! and while yet a nook is left,
Where English minds and manners may be found,
Shall be constrain'd to love thee.
COWPER.—The Task, Book II.

Be England what she will,
With all her faults she is my country still.
CHURCHILL.—The Farewell.

Where I first drew my vital breath.
CORNEILLE.—See Ramage's Beautiful Thoughts from French authors.

Without one friend, above all foes,
Britannia gives the world repose.
COWPER.—Miscellaneous Poems.
(To Sir Joshua Reynolds.)

ENGLISHMEN.—It was always yet the trick of our English nation, if they have a good thing, to make it too common.
SHAKSPERE.—King Henry IV., Part II. Act I. Scene 2. (Falstaff to the Chief Justice.)

Ay—give these fellows a good thing, and they never know when to have done with it.
SHERIDAN.—The Critic, Act II. Scene 1.

I think by some odd gimmers or device,
Their arms are set like clocks, still to strike on;
Else ne'er could they hold out so as they do.
SHAKSPERE.—King Henry VI., Part 1. Act I. Scene 2. (Reignier to Alençon.)

A strange fish! were I in England now (as once I was,) and had but this fish painted, not a holiday fool there but would give a piece of silver; there would this monster make a man; any strange beast there makes a man; when they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.
SHAKSPERE.—Tempest, Act II. Scene 2.
(Trinculo.)

ENGLISHMEN.—The lab'ring poor in spite of double pay,
Are saucy, mutinous, and beggarly;
So lavish of their money and their time,
That want of forecast is the nation's crime.
Good drunken company is their delight;
And what they get by day they spend by night.
DEFOE.—The True-born Englishman, Part II.

Seldom contented, often in the wrong,
Hard to be pleased at all, and never long.
DEFOE.—Ibid.

Apt to revolt, and willing to rebel,
And never are contented when they're well.
DEFOE.—Ibid.

ENJOYMENT.—A day of such serene enjoyment spent,
Were worth an age of splendid discontent.
JAMES MONTGOMERY.—Greenland.

ENMITY.—'Tis death to me to be at enmity;
I hate it, and desire all good men's love.
SHAKSPERE.—King Richard III., Act II. Scene 1.
(When Duke of Gloucester.)

I do not know that Englishman alive
With whom my soul is any jot at odds,
More than the infant that is born to-night;
I thank my God for my humility.
SHAKSPERE.—Ibid.
(Richard when Duke of Gloucester.)

ENOUGH.—Enough to press a royal merchant down.
SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.
(The Duke of Venice.)

Enough to weigh a nation down.
CHURCHILL.—The Duellist, Book I. Line 52.

Enough, and more than enough.
DR. PARR.—In his Spital Sermon; and HORACE to his patron Mæcenas.

We gape, we grasp, we gripe, add store to store;
Enough requires too much; too much craves more.
QUARLES.—Book II., No. II. Line 7. (Epigrams.)

ENVY.—Base envy withers at another's joy,
And hates that excellence it cannot reach.
THOMSON.—Spring.

Which merit and success pursues with hate,
And damns the worth it cannot imitate.
CHURCHILL.—The Rosciad, Line 129.

ENVY.—That incessant envy wherewith the common rate of mankind pursues all superior natures to their own.
SWIFT.—To Bolingbroke, 19th Decr. 1719.

How vain is worth! how short is glory's date!
CHURCHILL.—Epi. to Hogarth, Line 48

Thy danger chiefly lies in acting well;
No crime's so great as daring to excel.
CHURCHILL.—Ibid. Line 51.

One common fate we both must prove;
You die with envy, I with love.
GAY.—Fable XLV, Line 29.

Envy will merit, as its shade pursue,
But, like a shadow, proves the substance true.
POPE.—On Criticism, Line 266, Part II.

In beauty faults conspicuous grow;
The smallest speck is seen on snow.
GAY.—Fable XI. Line 1.

To all apparent beauties blind,
Each blemish strikes an envious mind.
GAY.—Ibid. Line 37.

Envy, eldest born of hell, embru'd
Her hands in blood, and taught the sons of men
To make a death which nature never made,
And God abhorr'd.
DR. PORTEUS.—Poem on Death.

There is not a passion so strongly rooted in the human heart as envy!
SHERIDAN.—The Critic, Act I. Scene 1.

Though every friend be fled;
Lo! envy waits, that lover of the dead.
TICKELL.—On the death of Cadogan.

And when with envy Time transported,
Shall think to rob us of our joys;
You'll in your girls again be courted;
And I'll go wooing in my boys.
J. G. COOPER.—Winifreda. ("Away! Let nought to love displeasing.")

EPHRAIM.—Ephraim is a cake not turned.
HOSEA.—Chap. vii. Ver. 8.

EPITAPHS.—Fine epitaphs on knaves deceased.
GREEN.—The Spleen, Line 110.

EPITHETS.—Sure if I *reprehend* any thing in this world, it is the use of my *oracular* tongue, and a nice *de*rangement of *epitaphs*.
SHERIDAN.—The Rivals, Act III. Scene 3.

EPITOME.—A man so various, that he seem'd to be
Not one, but all mankind's epitome:
Stiff in opinions, always in the wrong;
Was every thing by starts, and nothing long;
But, in the course of one revolving moon,
Was chemist, fiddler, statesman, and buffoon:
Then all for women, painting, rhyming, drinking,
Besides ten thousand freaks that died in thinking.
DRYDEN.—Absalom and Achithophel, Part I Line 545.

Railing and praising were his usual themes;
And both, to shew his judgment, in extremes;
So over violent, or over civil,
That every man with him was god or devil.
IBID.—Line 555.

EQUAL.—Young Celadon
And his Amelia were a matchless pair:
With equal virtue form'd and equal grace,
The same, distinguish'd by their sex alone:
Hers the mild lustre of the blooming morn,
And his the radiance of the risen day.
THOMSON.—Summer, Line 1171.

ERMINE.—Spots on ermine beautify the skin.
COLLINS.—Eclogue I. Line 38. (Selim.)

ERR.—Good-nature and good-sense must ever join;
To err is human—to forgive divine.
POPE.—Essay on Criticism, Part II. Line 525.

ERRED.—The best may slip, and the most cautious fall;
He's more than mortal that ne'er err'd at all.
POMFRET.—Love Triumphant.

Thou Power unknown, if I have err'd forgive;
My infancy was taught what I believed.
DRYDEN.—Conquest of Granada, Part II. Act V Scene 2.

ERRORS.—If to her share some female errors fall,
Look on her face, and you'll forget 'em all.
POPE.—Rape of the Lock, Canto II.

Spare his error for his virtue's sake.
WHITEHEAD.—Prol. to the Orphan of China.

Errors, like straws upon the surface flow;
He who would search for pearls, must dive below.
DRYDEN.—Prol. to All for Love, Line 25

Straw-like trifles on life's common stream.
DR. YOUNG.—Night 2nd, Line 78.

ESCAPE.—Escape for thy life; look not behind thee, neither stay thou in all the plain;—But his wife looked back from behind him, and she became a pillar of salt.

GENESIS, Chap. xix. Verses 17, 26.

Lest life should fail in looking back.

TENNYSON.—In Memoriam, 45, v. 1.

ESCORT.—Come, girls! this gentleman will *exhort* us.—Come, sir, you're our *envoy*—lead the way and we'll *precede*.

SHERIDAN.—The Rivals, Act V. Scene 1.

ESTATES.—Oh, gods, that easy grant men great estates,
But hardly grace to keep them.

MARLOWE.—Lucan, Book 1.
(Bell's Ed. Page 251.)

ETERNITY.—Eternity! thou pleasing, dreadful thought!
Through what variety of untried being,
Through what new scenes and changes must we pass?
The wide, th' unbounded prospect lies before me,
But shadows, clouds, and darkness rest upon it,
Here will I hold.

ADDISON.—Cato, Act V. Scene 1.

Eternity, depending on an hour.

DR. YOUNG.—Night VIII. Line 1360.

EUROPE.—Of which all Europe rings from side to side.

MILTON.—Sonnet 32, last line, (In Liberty's Defence.)

EUXINE.—There's not a sea the passenger e'er pukes in,
Turns up more dangerous breakers than the Euxine.

BYRON.—Don Juan, Canto V. Stanza 5.

EVE.—They thought no ill:
So hand in hand they passed, the loveliest pair
That ever since in love's embraces met;
Adam the goodliest man of men since born
His sons, the fairest of her daughters Eve.

MILTON.—Paradise Lost, Book IV.

Neither her outside form'd so fair, nor aught
So much delights me, as those graceful acts,
Those thousand decencies that daily flow
From all her words and actions.

MILTON.—Paradise Lost, Book VIII. Line 596.

He, most the graceful, of superior grace,
And she the loveliest of the loveliest race.

TICKELL.—To Mrs. Lowther.

Her virtue and the conscience of her worth,
That would be woo'd, and not unsought be won.

MILTON.—Paradise Lost, Book VIII. Line 502.

EVENING.—How still the evening is,
As hush'd on purpose to grace harmony!
SHAKSPERE.—Much Ado About Nothing, Act II. Scene 3. (Claudio.)

Now came still Evening on, and Twilight gray
Had in her sober livery all things clad.
MILTON.—Paradise Lost, Book IV. Line 598.

And now declining with his sloping wheels,
Down sunk the sun behind the western hills.
POPE.—The Odyssey, Book II. Line 436.

EVENTS.—Certain signs precede certain events.
CICERO.—*Certis rebus, &c.*

'Tis the sunset of life gives me mystical lore,
And coming events cast their shadows before.
CAMPBELL.—Lochiel.

Great events have sent before them their announcements.
CALDERON.—Life's a dream, by Trench, Act III.

This is a time of no events. Not a robbery or murder to be had.
SWIFT.—To Dr. Stopford, 26th November, 1725.

EVIL.—None are all evil.
BYRON.—The Corsair, Canto I. Stanza 12.

Evil is wrought by want of thought,
As well as want of heart.
THOS. HOOD.—The Lady's Dream, last verse but one

The privilege that rich men have in evil,
Is, that they go unpunish'd to the devil.
MAY.—The Old Couple, Act V.

Evil, be thou my good.
MILTON.—Paradise Lost, Book IV. Line 110.

From seeming evil still educing good.
THOMSON.—A Hymn, Line 114.

On adamant our wrongs we all engrave,
But write our benefits upon the wave.
KING.—Art of Love, Line 971.

Men's evil manners live in brass; their virtues we write in water.
SHAKSPERE.—King Henry VIII., Act IV. Scene 2. (Griffith to Queen Katherine.)

The evil that men do lives after them;
The good is oft interred with their bones.
SHAKSPERE.—Julius Cæsar, Act III. Scene 2. (Antony to the Citizens.)

EVIL.—The sins we do, people behold with optics,
Which shew them ten times more than common vices,
And often multiply them.
FLETCHER.—Thierry and Theodoret, Act I. Scene 1.

EVILS.—Hoping, for my excuse, 'twill be confest,
That of two evils I have chose the least.
PRIOR.—To Mr. Harley.

Of *two evils* the less is always to be chosen.
THOMAS à KEMPIS.—Book III. Chap. XII. Div. 2.

A change of evils is thy good supreme;
Nor, but in motion, canst thou find thy rest.
DR. YOUNG.—Night VIII. Line 920.

'Twas always held, and ever will,
By sage mankind, discreeter,
To anticipate a lesser ill
Than undergo a greater.
SHENSTONE.—To the Memory of an Agreeable Lady, Vol. I.

EXACT.— 'Tis hard to be
Exact in good, or excellent in ill;
Our will wants power, or else our power wants will.
DENHAM.—The Sophy.

EXAMPLE.—A fine example, master Gargle!
MURPHY.—The Apprentice, Act I.

EXCEL.—Born to excel, and to command!
As by transcendent beauty to attract
All eyes, so by pre-eminence of soul
To rule all hearts.
CONGREVE.—Mourning Bride, Act I. Scene 2.

She was formed to get the better of me in everything but respecting and esteeming you.
MISS KELLY.—To Swift, Correspondence, p. 706, in Roscoe's Life of Swift. Vol. II.

EXCELLENT.—It is excellent to have a giant's strength;
But it is tyrannous to use it like a giant.
SHAKSPERE.—Measure for Measure, Act II. Scene 2. (Isabella to Angelo.)

EXCULPATE.—Now don't attempt to *extirpate* yourself from the matter; you know I have proof *controvertible* of it.
SHERIDAN.—The Rivals, Act I. Scene 2.

EXERCISE.—Brown Exercise rejoiced to hear,
And Sport leapt up and seized his beechen spear.
COLLINS.—The Passions, Line 78.

Brown Exercise will lead thee where she reigns,
And with reflected lustre gild the plains.
SHENSTONE.—The Judgment of Hercules,
Line 340. (Alluding to Health.)

EXERCISES.—These exercises for my thoughts I find;
These labours are the chariots of my mind.
DENHAM.—Old Age, Part II. Line 451.

EX FUMO DARE LUCEM.—To give light from smoke.
HORACE.—Art of Poetry.
[Motto of the Liverpool Gas Company.]

One with a flash begins, and ends in smoke,
The other out of smoke brings glorious light.
ROSCOMMON.—HORACE'S Art of Poetry

Sudden to glare, and in a smoke expire;
But rises from a cloud of smoke to light.
FRANCIS.—Ibid. Line 206.

EXHIBITION.—Have you seen my picture, Miss, that's in the *expedition* room; you'll easily know it—it's o' the same side with the image there—Venus the Methodist, I thinks they calls it.
BICKERSTAFF and FOOTE.—Dr. Last and his Chariot.
Act II. Scene 8.

EXILE.—There came to the beach a poor Exile of Erin.
CAMPBELL.—The Exile of Erin.

EXISTENCE.—Did man compute
Existence by enjoyment, and count o'er
Such hours 'gainst years of life, say, would he name threescore?
BYRON.—Childe Harold, Canto III. Stanza 34.

EXPECT.—We never expected any love from one another, and so we were never disappointed.
SHERIDAN.—The Duenna, Act I. Scene 3.

EXPENSE.—'Tis use alone that sanctifies expense,
And splendour borrows all her rays from sense.
POPE.—Moral Essays, to Burlington, Epi. IV.
Line 179.

EXPRESSION.—Preserving the sweetness of proportion, and expressing itself beyond expression.
BEN JONSON.—The Masque of Hymen.

EXTRAVAGANCE.—When parents put gold into the hands of youth, when they should put a rod under their girdle,—when instead of awe they make them past grace, and leave them rich executors of goods, and poor executors of godliness, then it is no marvel that the son being left rich by his father's will, becomes reckless by his own will.

JOHN LYLY.—Euphues, Page 34. (Reprint of 1865.)

EXTREMES.—Thus each extreme to equal danger tends,
Plenty as well as want can separate friends.

COWLEY.—The Davideis, Book III. Line 205.

The two extremes appear like man and wife,
Coupled together for the sake of strife.

CHURCHILL.—The Rosciad, Line 1005.

EYE.—An eye like Mars, to threaten or command.

SHAKSPERE.—Hamlet, Act III. Scene 4.
(Hamlet to his Mother.)

There lies more peril in thine eye
Than twenty of their swords.

SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.
(To Juliet.)

Eyes, look your last!
Arms, take your last embrace!

SHAKSPERE.—Ibid., Act V. Scene 3.
(Romeo just before taking the poison.)

Her eye's dark charm 'twere vain to tell,
But gaze on that of the gazelle,
It will assist thy fancy well.

BYRON.—The Giaour, Line 485.

I have a good eye, uncle; I can see a church by daylight.

SHAKSPERE.—Much Ado About Nothing, Act II. Scene 1.

The tuneful voice, the eye that spoke the mind,
Are gone, nor leave a single trace behind.

LLOYD.—The Actor.

She has an eye that could speak, though her tongue were silent.

AARON HILL.—Snake in the Grass, Scene 1.

Her eye in silence hath a speech
Which eye best understands.

SOUTHWELL.—Love's Servile Lot.

EYELESS.—Ask for this great deliverer now, and find him
Eyeless, in Gaza at the mill with slaves.

MILTON.—Samson Agonistes, Line 41.

EYES.—I scarcely can believe my ears or eyes,
Or find out Cibber through the dark disguise.
CHURCHILL.—The Rosciad, Line 801.

He travels with his eyes.
DR. WALTER HARTE.—Eulogius.

We credit most our sight; one eye doth please
Our trust far more than ten ear witnesses.
HERRICK.—The Hesperides, Aphorism, No. 158.

He's not to be commended
Who trusts another any further than he sees.
RILEY'S Plautus, Vol. II. Truculentus, Act II. Scene 2.

I ne'er could any lustre see
In eyes that would not look on me;
I ne'er saw nectar on a lip,
But where my own did hope to sip.
SHERIDAN.—The Duenna, Act I. Scene 2.

'Twas from Katnleen's eyes he flew,—
Eyes of most unholy blue!
TOM MOORE.—Irish Melodies, "By that Lake," Line 9.

Her blue eyes sought the west afar,
For lovers love the western star.
WALTER SCOTT.—The Lay of the Last Minstrel, Canto III. Stanza 24, last Lines.

With eyes
Of microscopic power, that could discern
The population of a dew-drop.
JAMES MONTGOMERY.—The Pelican Island, Canto VII.

Her eyes are homes of silent prayer.
TENNYSON.—In Memoriam, 32, Verse 1.

FACE.—In her face excuse came prologue, and apology toc prompt.
MILTON.—Paradise Lost, Book IX. Line 853.

It is not night when I do see your face.
SHAKSPERE.—Midsummer N. D., Act II. Scene 2.
(Helena to Demetrius.)

Your face, my thane, is as a book, where men may read strange matters.
SHAKSPERE.—Macbeth, Act I. Scene 5.
(Lady Macbeth to her husband.)

Each man wears three nations in his face.
DRYDEN.—Prol. to Cæsar Borgia.

FACE.—Can't I another's face commend,
And to her virtues prove a friend,
But instantly your forehead lours,
As if her merit lessen'd yours?
EDWARD MOORE.—The Farmer, and Spaniel, and Cat, Line 5.

O, that deceit should dwell in such a gorgeous palace!
SHAKSPERE.—Romeo and Juliet, Act III. Scene 2 (Juliet on hearing that Romeo had slain Tybalt.)

Was ever book containing such vile matter
So fairly bound?
SHAKSPERE.—Ibid. (Juliet on the same occasion.)

O, what a goodly outside falsehood hath!
SHAKSPERE.—Merchant of Venice, Act I. Scene 3. (Antonio aside to Bassanio.)

A face without a heart.
SHAKSPERE.—Hamlet, Act IV. Scene 7. (The King to Laertes.)

He lives to build, not boast a generous race:
No tenth transmitter of a foolish face.
SAVAGE.—The Bastard, Line 7

Her face was like an April morn,
Clad in a wintry cloud;
And clay-cold was her lily hand,
That held her sable shroud.
MALLET.—Margaret's Ghost, 3 Percy Rel. 392.

Yet no cold vot'ress of the cloister she,
Warm her devotion, warm her charity;
The face the index of a feeling mind,
And her whole conduct rational and kind.
CRABBE.—Tales of the Hall, Book XVI.

'Tis not thy face, though that by nature's made
An index to thy soul, though there display'd
We see thy mind at large, and through thy skin
Peeps out that courtesy which dwells within.
CHURCHILL.—The Dedication.

Oh! could you view the melody
Of every grace,
And music of her face,
You'd drop a tear.
LOVELACE.—(Orpheus mourning for his wife.)

Who cannot read that book?
CRABBE.—The Borough, Letter 14.

FACE.— There's no art
To find the mind's construction in the face;
He was a gentleman on whom I built
An absolute trust.

SHAKSPERE.—Macbeth, Act 1. Scene 4. (Duncan alluding to Cawdor, whom he had executed.)

Open, candid, and generous, his heart was the constant companion of his hand, and his tongue the artless index of his mind

GEORGE CANNING.—Microcosm, No. XIX 19th March, 1797

O, what may man within him hide,
Though angel on the outward side.

SHAKSPERE.—Measure for Measure, Act III. Scene 2. (The Duke on Angelo.)

So nature has decreed: so oft we see
Men passing fair, in outward lineaments
Elaborate; less, inwardly, exact.

J. PHILLIPS.—Cider, Book I.

Eusthenes judged men by their features.

THEOCRITUS.—Buckley, Page 160.

It strikes the eye more than the mind.

SENECA.—Epistle 5.

His face was of that doubtful kind,
That wins the eye but not the mind.

SCOTT.—Rokeby, Canto V. Stanza 16.

No more can you distinguish of a man
Than of his outward show; which, God he knows,
Seldom or never jumpeth with the heart.

SHAKSPERE.—King Richard III., Act III. Scene 1. (Richard to the Prince of Wales.)

Her face all red and white, like the inside of a shoulder of mutton.

FOOTE.—The Knights, Act I.

That same face of yours looks like the title-page to a whole volume of roguery.

COLLEY CIBBER.—She Would and She Would Not, Act III.

To his eye
There was but one beloved face on earth,
And that was shining on him.

BYRON.—The Dream, Sect. II.

All, all are gone, the old familiar faces.

CHARLES LAMB.—From one of his Letters.

FACT.—The fact was altogether *false.*
SWIFT.—Letter from Capt. Gulliver to his cousin. (Gulliver's Travels.)

FAIL.—His failings lean'd to virtue's side.
GOLDSMITH.—Deserted Village, Line 164.

Mac.—If we should fail——
Lady.— We fail!
But screw your courage to the sticking-place,
And we'll not fail.
SHAKSPERE.—Macbeth, Act I. Scene 7.

FAINT.—Faint heart ne'er won fair lady.
KING.—Orpheus and Eurydice, Line 134.

And let us mind faint heart ne'er wan
A lady fair.
BURNS.—To Dr. Blacklock.

So play the foolish throngs with one that swoons,
Come all to help him, and stop the air
By which he should revive.
SHAKSPERE.—Measure for Measure, Act II. Scene 4 (Angelo before his interview with Isabella.)

FAIR.—None but the brave deserves the fair.
DRYDEN.—Alexander's Feast, Verse 1.

Is she not passing fair?
SHAKSPERE.—Two Gentlemen of Verona, Act IV. Scene 4. (Silvia to Julia.)

Oh! what perfections must that virgin share,
Who fairest is esteem'd, where all are fair!
PRIOR.—Henry and Emma, Line 72.
TOM MOORE.—Sovereign Woman, Vol. IX. Page 418.

Oh, you paragon!—Angels must paint to look as fair as you.
REYNOLDS.—The Dramatist, Act IV. Scene 1.

Is not she more than mortal can desire?
As Venus lovely, and as Dian chaste?
LEE.—Alexander the Great, Act I. Scene 1.

What is so fair, so exquisitely good?
Is she not more than painting can express,
Or youthful poets fancy when they love?
ROWE.—The Fair Penitent, Act III. Scene 1.

He loved her foul, that he might make her fair.
AUGUSTINE.—On Christ's Love to his Church.

FAITH.—A maxim in law has more weight in the world than an article of faith.
SWIFT.—On Bishops' Leases. (Roscoe's Life of Swift.)

FAITH.—The Americans have no faith—
They rely on the power of a dollar:
They are deaf to a sentiment.
EMERSON.—Man a Reformer, 121.

Let none henceforth seek needless cause to approve
The faith they owe; when earnestly they seek
Such proof, conclude they then begin to fail.
MILTON.—Paradise Lost, Book IX. Line 1140.

For modes of faith let graceless zealots fight,
His can't be wrong whose life is in the right.
POPE.—Essay on Man, Epi. III. Line 305.

Ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforced ceremony;
There are no tricks in plain and simple faith.
SHAKSPERE.—Julius Cæsar, Act IV. Scene 2.
(Brutus to Lucilius.)

There is no more faith in thee than in a stewed prune.
SHAKSPERE.—King Henry IV., Part I. Act III.
Scene 3. (Falstaff to the Hostess.)

On argument alone my faith is built.
DR. YOUNG.—Night IV., Line 742.

Faith builds a bridge from this world to the next.
DR. YOUNG.—Night VIII. Line 717.

FAITHFUL.— Faithful found
Among the faithless, faithful only he.
MILTON.—Paradise Lost, Book V. Line 896.

Is this he whom once alone of many I found faithful?
SOPHOCLES.—Electra. (Buckley's Transl. p. 155.)

FALL.—I am not now in fortune's power,—
He that is down can fall no lower.
BUTLER.—Hudibras, Part I. Canto III. Line 877.

A brave man struggling in the storms of fate,
And greatly falling with a falling state.
POPE.—Prol. to Addison's Cato, Line 21.

What a falling off was there!
SHAKSPERE.—Hamlet, Act I. Scene 5.
(The Ghost to Hamlet on his mother's marriage.)

O, what a fall was there, my countrymen!
SHAKSPERE.—Julius Cæsar, Act III. Scene 2.
(Antony to the Citizens.)

FALL.—Those hands were joined with mine, to raise the wall
Of tottering Troy, now nodding to her fall.
DRYDEN.—Ovid's Meta. Book XII.; The Æneid, Book II.; POPE—Essay on Man, Epi. IV.; HOMER—Book II. Line 17; DR. JOHNSON—Irene; GRAY—Ruins at Kingsgate; STEPNEY—Ode IX.; SCOTT—Last Minstrel, Canto VI.

FALLEN.—Fallen from his high estate.
DRYDEN.—Alexander's Feast, Stanza 4.

FALSE.— As for you,
Say what you can, my false o'erweighs your true.
SHAKSPERE.—Measure for Measure, Act II. Scene 4. (Angelo to Isabella.)

None speaks false, when there is none to hear.
BEATTIE.—The Minstrel, Book II. Verse 24, Line 5.

FALSEHOOD.—O, what a goodly outside falsehood hath!
SHAKSPERE.—Merchant of Venice, Act I. Scene 3. (Antonio to Bassanio.)

Falsehood and fraud shoot up in every soil,
The product of all climes.
ADDISON.—Cato, Act IV. Scene 4.

FAME.—Above all Greek, above all Roman fame.
POPE.—To Augustus, Book II. Epi. I. Line 23.

Above any Greek or Roman *name.*
DRYDEN.—On Lord Hastings.

What rage for fame attends both great and small!
Better be d—d than be not nam'd at all!
WOLCOT.—Ode IX Ver. 2. A.D. 1784.

Fame is swiftest still when she goes laden
With news of mischief.—
Thus are we Fortune's pastimes; one day live
Advanc'd to heaven by the people's breath;
The next, hurl'd down into th' abyss of death.
MAY.—The Old Couple, Act V.

He lives in fame that died in virtue's cause.
SHAKSPERE.—Titus Andronicus, Act I. Scene 2. (Lucius.)

Faith, courage, honour, makes thy soul to live,
Thy soul to live in heaven, thy name in tongues of men.
HENRY CONSTABLE.—Sonnet to Sir Philip Sidney's soul.

Nor fame I slight, nor for her favours call:
She comes unlook'd for, if she comes at all
POPE.—Temple of Fame, Line 513.

FAME.— There is who feels for fame,
And melts to goodness.
POPE.—Epilogue to Satires, Line 65, Dialogue II.

[A fine compliment; the expression shewing that fame was but his second passion.—GILFILLAN, *Editor of the British Poets.*]

And yet, after all, what is posthumous fame? Altogether vanity.
ANTONINUS.—Riley's Class. Dict. 552.

What is the end of fame? 'Tis but to fill
A certain portion of uncertain paper.
BYRON.—Don Juan, Canto I. Stanza 218.

FAMOUS.—I awoke one morning, and found myself famous.
BYRON.—(In his Memoranda on the reception of Childe Harold by the public.)

Some frenchified or outlandish Monsieur, who hath nothing else to make him *famous*, I should say *in*famous, but, &c. &c.
PRYNNE.—The unloveliness of love-locks, p. 27.

FAN.—If I were now by this rascal, I could brain him with his lady's fan.
SHAKSPERE.—King Henry IV., Part I. Act II. Scene 3. (Hotspur reading a Letter.)

FANCY.—Tell me where is fancy bred,
Or in the heart, or in the head?
How begot, how nourished?
SHAKSPERE.—Merchant of Venice, Act III. Scene 2. (A Song.)

In maiden meditation, fancy free.
SHAKSPERE.—Midsummer Night's Dream, Act II. Scene 2. (Oberon to Puck.)

Pacing through the forest, chewing the food of sweet and bitter fancy.
SHAKSPERE.—As You Like It, Act IV. Scene 3. (Oliver to Celia.)

Chew on fair fancy's food: nor deem unmeet
I will not with a bitter chase the sweet.
ARIOSTO.—Orlando Furioso, Canto III. Stanza 62. (Rose's Translation.)

Chew the cud of politics.
SWIFT.—Tale of a Tub, Sec. 2.

An old hat, and the humour of forty fancies pricked in't for a feather.
SHAKSPERE.—Taming of the Shrew, Act III. Scene 2 (Biondella's Description of Petruchio's lackey.)

FANCY.—A confused mass of thoughts, tumbling over one another in the dark; when the fancy was yet in its first work, moving the sleeping images of things towards the light, there to be distinguished and then either chosen or rejected by the judgment.

DRYDEN.—Dedication to the "Rival Ladies."

When the fancy labouring for a birth,
With unfelt throes brings its rude issue forth,
How often, when imperfect shapeless thought
Is by the judgment into fashion wrought,
Like colours undistinguished in the night,
Till the dark images moved to the light,
Teach the discerning faculty to choose,
Which it had best adopt and which refuse.

OLDHAM.—Letter to a Friend.

As yet 'tis but a chaos
Of darkly brooding thoughts: my fancy is
In her first work, more nearly to the light,
Holding the sleeping images of things
For the selection of the pausing judgment.

BYRON.—Marino Faliero, (The Doge *solus*,) Act I. Scene 2.

FAR.—Beneath the good how far—but far above the great.

GRAY.—Progress of Poesy, Last Line.

Far fetch'd and little worth.

COWPER.—The Task, Book I. Line 243.

Thus far into the bowels of the land
Have we march'd on without impediment.

SHAKSPERE.—King Richard III., Act V. Scene 2. (Richmond.)

Far from the haunts of men or eye of day.

SHENSTONE.—Love and Honour, Line 30.

FARCE.—What dear delight to Britons farce affords!
Ever the taste of mobs, but now of lords.

POPE.—To Augustus. (Imitation of Horace, Epi. 1. Book 2.)

FARDELS.—Who would fardels bear,
To grunt and sweat under a weary life;
But that the dread of something after death,
The undiscovered country, from whose bourn
No traveller returns, puzzles the will;
And makes us rather bear those ills we have,
Than fly to others that we know not of?

SHAKSPERE.—Hamlet, Act III. Scene I. (Soliloquy.) See "Conscience."

FAREWELL.—Her tears in freedom gush'd:
Big - bright—and fast, unknown to her they fell;
But still her lips refused to send—"Farewell!"
For in that word—that fatal word—howe'er
We promise—hope—believe—there breathes despair
BYRON.—The Corsair, Canto I. Stanza 15

Fare thee well! and if for ever,
Still for ever fare *thee well:*
Even though unforgiving, never
'Gainst thee shall my heart rebel.
BYRON.—Fare thee well.

Farewell! "But not for ever."
COWPER.—Monumental Inscription to Northcote.

1. Farewell at once; for once, for all, and ever.
2. Well, we may meet again.
SHAKSPERE.—King Richard II., Act II. Scene 2.
(Bushy to Green.)

If we do meet again, why we shall smile;
If not, why then this parting was well made.
SHAKSPERE.—Julius Cæsar, Act V. Scene 5.
(Brutus to Cassius.)

Give me your hand first: fare you well.
SHAKSPERE.—Julius Cæsar, Act V. Scene 5.
(Strato to Brutus.)

So, farewell hope, and with hope farewell fear,
Farewell remorse: all good to me is lost.
MILTON.—Paradise Lost, Book IV., Line 108.

Farewell the tranquil mind! farewell content!
Farewell the plumed troops, and the big wars
That make ambition virtue.
SHAKSPERE.—Othello, Act III. Scene 3.
(To Iago.)

O, farewell!
Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner; and all quality,
Pride, pomp, and circumstance of glorious war!
Farewell! Othello's occupation's gone!
SHAKSPERE.—Othello, Act III. Scene 3.
(To Iago.) See Sheridan's parody on these beautiful lines in the Epilogue to "The School for Scandal."

FAREWELL.—Farewell, a long farewell, to all my greatness!
This is the state of man: to-day he puts forth
The tender leaves of hope, to-morrow blossoms,
And bears his blushing honours thick upon him:
The third day comes a frost, a killing frost;
And when he thinks, good easy man, full surely
His greatness is a-ripening—nips his root,
And then he falls, as I do.
SHAKSPERE.—King Henry VIII., Act III.
Scene 2. (Wolsey *solus.*)

FAST.—Fast bind, fast find.
CHURCHILL.—The Ghost, Book IV.
Fast bind, fast find;
A proverb never stale in thrifty mind.
SHAKSPERE.—Merchant of Venice, Act II.
Scene 5. (Shylock.)

As Tammie glowr'd, amazed and curious,
The mirth and fun grew fast and furious.
BURNS.—Tam O'Shanter, Line 143.

FASTING.—Who can believe with common sense,
A bacon slice gives God offence;
Or, how a herring hath a charm
Almighty vengeance to disarm?
Wrapt up in majesty divine,
Does he regard on what we dine?
SWIFT.—Epigram from the French.

FATE.—All human things are subject to decay,
And when fate summons, monarchs must obey.
DRYDEN.—Mac Flecknoe, Line 1.

With equal pace, impartial fate
Knocks at the palace as the cottage gate.
FRANCIS.—HORACE, Book I., Ode IV., Line 17.

Fate steals along with silent tread,
Found oftenest in what least we dread;
Frowns in the storm with angry brow,
But in the sunshine strikes the blow.
COWPER.—Tale of the Raven, Line 36.

To bear is to conquer our fate.
CAMPBELL.—On visiting a scene in Argyleshire, Last Line.

Matrons who toss the cup, and see
The grounds of Fate in grounds of Tea.
CHURCHILL.—The Ghost, Line 117.

Prophecy is no fatalism.
AUGUSTINE.—"*Predixi non fixi.*"

FATHER.—It is a wise father that knows his own child.
SHAKSPERE.—Merchant of Venice, Act II. Scene 2. (Launcelot.)

No one ever knew his own father.
BUCKLEY'S Homer.—The Odyssey, Book I. Page 8.

1. Art thou his father?
2. Ay, sir; so his mother says, if I may believe her.
SHAKSPERE.—Taming of the Shrew, Act V. Scene 1. (Vincentio and Petruchio.)

My father,—methinks, I see my father.
SHAKSPERE.—Hamlet, Act I. Scene 2. (To Horatio.)

I know you are a faithful servant, Mr. Smith—I know you are;—but you—you are not a father!
HOLCROFT.—The Road to Ruin, Act I. Scene 1.

1. I'll never speak to you more.
2. Bid me good-night, sir. Mr. Sulky here will bid me good-night, and you are my father!
HOLCROFT.—The Road to Ruin, Act I. Scene 1.

Oh, who would be a father!
HOLCROFT.—The Road to Ruin, Act V. Scene 2.
SHAKSPERE.—Othello, Act I. Scene 1.

Oh, who would not be a father!
HOLCROFT.—The Road to Ruin, Act V. Scene 2.

FAULTS.—You shall find there
A man who is the abstract of all faults,
That all men follow.
SHAKSPERE.—Antony and Cleopatra, Act I. Scene 4. (Cæsar to Lepidus.)

Men have many faults;
Poor women have but two;
There's nothing good they say,
And nothing right they do.
ANONYMOUS.

Why beholdest thou the mote that is in thy brother's eye, but perceivest not the beam that is in thine own eye?
ST. LUKE, Chap. vi. Ver. 41.

The faults of our neighbours with freedom we blame,
But tax not ourselves, though we practise the same.
CUNNINGHAM.—The Fox, the Cat, and the Spider; and CIBBER.—The Refusal, Act III. GAY.—The Turkey and Ant, Part I. Fable XXXVIII. Line 1.

FAULTS.—Other men's sins we ever bear in mind;
None sees the fardel of his faults behind.
HERRICK.—Hesperides, Aphorisms, No. 182.

Hence we're inevitably blind,
Relating to the bag behind,
But when our neighbours misdemean,
Our censures are exceeding keen.
PHÆDRUS.—Book IV. Fable IX., Ramage, Latin Class. Quot. 286.

Best men are moulded out of faults.
SHAKSPERE. — Measure for Measure, Act V. Scene 1.

Every man has a bag hanging before him, in which he puts his neighbour's faults, and another behind him in which he stows his own.
KNIGHT'S Shakspere.—Coriolanus, Act II. Scene 1. *In Notis.*

O that you could turn your eyes towards the napes of your necks, and make but an interior survey of your good selves.
SHAKSPERE.—Coriolanus, Act II. Scene 1.
(Menenius to Brutus.)

In other men we faults can spy,
And blame the mote that dims their eye,
Each little speck and blemish find;
To our own stronger errors blind.
GAY.—Fable XXXVIII. Line 1.

'Tis a meaner part of sense
To find a fault than taste an excellence.
ROCHESTER.—An Epilogue, Line 6.

None, none descends into himself, to find
The secret imperfections of his mind:
But every one is eagle-ey'd to see
Another's faults, and his deformity.
DRYDEN'S Persius.—Sat. IV.

Is she not a wilderness of faults and follies?
SHERIDAN.—The Duenna, Act I. Scene 2.

Then gently scan your brother man,
Still gentler, sister woman;
Tho' they may gang a kennin' wrang;
To step aside is human!
BURNS.—Address to the Unco Guid, Verse 7.

They, then, who of each trip the advantage take,
Find but those faults which they want wit to make.
DRYDEN.—Prol. to Tyrannic Love, Line 24.

FAULTS.—O wad some pow'r the giftie gie us,
To see oursels as others see us!
It wad frae mony a blunder free us,
And foolish notion.
BURNS.—To a Louse.

Breathe his faults so quaintly,
T at they may seem the taints of liberty:
The flash and outbreak of a fiery mind.
SHAKSPERE.—Hamlet, Act II. Scene 1.
(Polonius to Reynaldo.)

Bad men excuse their faults, good men will leave them.
BEN JONSON.—Catiline, Act III. Scene 2.

Excusing of a fault
Doth make the fault worse by the excuse.
SHAKSPERE.—King John, Act IV. Scene 2.
(Pembroke to Salisbury.)

FAVOURITE.—Eight times emerging from the flood,
She mew'd to every watery god,
Some speedy aid to send.
No Dolphin came, no Nereid stirr'd,
Nor cruel Tom, nor Susan heard,
A favourite has no friend!
GRAY.—On a Favourite Cat drowned, Verse 6.

FEAR.—The fear of the Lord is the beginning of wisdom.
PSALM cxi. Ver. 10.

The Fear of God is freedom, joy, and peace;
And makes all ills that vex us here to cease.
WALLER.—The Fear of God, Canto I. Line 1

Have you not mark'd a partridge quake,
Viewing the towering falcon nigh?
She criddles low behind the brake:
Nor would she stay: nor dares she fly.
PRIOR.—The Dove, Ver. 14.

So have I seen some fearful hare maintain
A course, till tired before the dog she lay;
Who stretch'd behind her, pants upon the plain,
Past power to kill, as she to get away.
DRYDEN.—Annus Mirabilis, Stanza 131.

With his loll'd tongue he faintly licks his prey;
His warm breath blows her flix up as she lies:
She trembling creeps upon the ground away,
And looks back to him with beseeching eyes.
DRYDEN.—Ibid. Stanza 132.

FEAR.—And now his shadow reach'd her as she run,
His shadow lengthen'd by the setting sun;
And now his shorter breath, with sultry air,
Pants on her neck, and fans her parting hair.
POPE.—Windsor Forest, Line 191.
(Lodona pursued by Pan.)

[Dryden and Pope have here evidently imitated Ovid in the 12th Fable of his Meta.; where he describes Apollo pursuing Daphne, as when the greyhound has seen the hare in the open field, and the one by the speed of his legs pursues his prey, the other seeks her safety;—yet he that follows, aided by the wings of love, is the swifter, and denies her any rest; and is now just at her back as she flies, and is breathing upon her hair scattered upon her neck.—RILEY'S Ovid, Book I. Line 532.]

'Tis listening fear, and dumb amazement all.
THOMSON.—Summer.

Hang those that talk of fear.
SHAKSPERE.—Macbeth, Act V. Scene 3.
(To Seyton.)

Yet I do fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way.
SHAKSPERE.—Macbeth Act I. Scene 5.
(Lady Macbeth reading her husband's Letter.)

FEAST.—There St. John mingles with my friendly bowl
The feast of reason and the flow of soul.
POPE.—Horace imitated, Sat. I. Line 127.
(To Fortescue.)

The latter end of a fray, and the beginning of a feast,
Fits a dull fighter and a keen guest.
SHAKSPERE.—King Henry IV., Part I. Act IV.
Scene 2. (Falstaff.)

They have been at a great feast of languages, and stolen the scraps.
SHAKSPERE.—Love's Labour Lost, Act V.
Scene 1. (Moth to Costard.)

FEEL.—But spite of all the criticising elves,
Those who would make us feel, must feel themselves.
CHURCHILL.—The Rosciad, Line 961.

The well-sung woes will soothe my pensive ghost;
He best can paint them who shall feel them most.
POPE.—Eloisa to Abelard, Line 365.

He whom I feel, but want the power to paint.
JUVENAL.—Sat. vii. Line 56.

FEELING.—A vet'ran see! whose last act on the stage
Entreats your smiles for sickness and for age;
Their cause I plead; plead it in heart and mind;
A fellow-feeling makes one wondrous kind!

GARRICK.—Prologue to the "The Wonder," a play by MRS. CENTLIVRE. MURPHY'S Life of Garrick, Vol. II. Page 131.

FEET.—How beautiful upon the mountains are the feet of him that bringeth glad tidings.

ISAIAH.—Chap. lii. Ver. 7.

Whose feet they hurt in the stocks: the iron entered into his soul.

PSALM cv. Ver. 18.

I heard his chains upon his legs as he turned his body to lay his little stick upon the bundle. He gave a deep sigh; I saw the iron enter into his soul.

STERNE.—Sent. Journey: The Captive.

Who of you, then, would announce to those within the wished-for presence of our common feet.

SOPHOCLES.—Trans, by Buckley. (Electra.)

O thou that hast the most welcome service of the feet.

SOPHOCLES.—Supra.

Her feet, beneath her petticoat,
Like little mice, stole in and out,
As if they fear'd the light;
But oh! she dances such a way,
No sun upon an Easter-day
Is half so fine a sight.

SIR JOHN SUCKLING.—A Ballad upon a Wedding. Verse 8.

And the prettiest foot; Oh if a man could but fasten his eyes to her feet as they steal in and out, and play at bo-peep under her petticoats, Ah! Mr. Trapland?

CONGREVE.—Love for Love, Act I. Scene 5. Valentine to Trapland. (Suckling died before Congreve was born.)

Her pretty feet like snails do creep
A little out, and then,
As if they played at bo-peep,
Did soon draw in again.

HERRICK.—The Hesperides, Amatory Odes, No. 207.

FELICITY.—Still to ourselves in every place consign'd,
Our own felicity we make or find.

GOLDSMITH.—The Traveller, Line 431

FELICITY.—Since every man who lives is born to die,
And none can boast sincere felicity,
With equal minds what happens let us bear,
Nor joy, nor grieve too much for things beyond our care.
Like pilgrims to the appointed place we tend;
The world's an inn, and death the journey's end.
DRYDEN.—Palemon and Arcite, Book III. Line 883.

FELL.—I do not love thee, Doctor Fell,
The reason why I cannot tell;
But this alone I know full well,
I do not love thee, Doctor Fell.
BROWNE.—Dialogues of the Dead; from Martial, Epigram XXXIII.; 5 Notes and Queries 355.

From morn to noon he fell,
From noon to dewy eve,
MILTON.—Paradise Lost, Book I. Line 742.

FELLOW.—A fellow almost damn'd in a fair wife,
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster.
SHAKSPERE.—Othello, Act I. Scene 1. (Iago to Roderigo.)

FENCE.—Plague on't; an I thought he had been valiant, and so cunning in fence, I'd have seen him damned ere I'd have challenged him.
SHAKSPERE.—Twelfth Night, Act III. Scene 4, (Sir Andrew Aguecheek.)

FICTION.—As mere fiction as ever came from a traveller or a newspaper.
FIELDING.—The Good-natured Man, Act II. Scene 2.

FIELDS.—'A babbled of green fields.
SHAKSPERE.—King Henry V., Act II. Scene 3. (Mrs. Pistol to Bardolph.)

In those holy fields
Over whose acres walked those blessed feet,
Which fourteen hundred years ago were nailed,
For our advantage, on the bitter cross.
SHAKSPERE.—King Henry IV., Part I. Act 1. Scene 1. (The King to Westmoreland.)

FIEND.—So speak the Fiend, and with necessity,
The tyrant's plea, excus'd his devilish deeds.
MILTON.—Paradise Lost, Book IV. Line 393.

I pull in resolution; and begin to doubt.
SHAKSPERE.—Macbeth, Act V. Scene 5. (To himself.)

FIGHT.—I'll fight till from my bones my flesh be hack'd.

SHAKSPERE.—Macbeth, Act V. Scene 3.
(To Seyton.)

He that fights and runs away,
Will live to fight another day.

ANONYMOUS.

[These lines are almost universally supposed to form a part of Hudibras. Butler has, indeed, two or three passages somewhat similar. For example :—

For those that run away, and fly,
Take place at least of th' enemy.

HUDIBRAS.—Part I., Canto III. Line 609.

And again—

For those that fly may fight again,
Which he can never do that's slain.

HUDIBRAS.—Part III., Canto III. Line 243.

Mr. Collet, however, refers us to a small volume of Poems by Sir John Mennes, written in the reign of Charles II, and says the original of the couplet may be traced to Demosthenes, who has a passage of which the English lines above are almost a literal translation.—*Relics of Literature*, page 185. But if we can trace the original idea to a much higher source than Demosthenes, we shall approach nearer to the author of the idea itself, whoever may have composed the couplet. In Plutarch's *Morals*, we are told that Archilochus (a famous Greek Poet and Musician, who lived *three centuries prior* to Demosthenes) set the example of fighting and flying, and said, "It is much easier to get a new buckler than a new existence." The translation of the lines of Archilochus, on excusing his cowardice, runs thus :—

Nature's not honour's laws, we must obey :
This made me cast my shield away,
And by a prudent flight and cunning save
A life, which valour could not, from the grave.
A better buckler I can soon regain,
But who can get another life again?

ARCHILOCHUS.—Plutarch's Morals; Essay on the Laws, &c., of the Lacedemonians, Part I.; translated by Mr. John Pulleyn, Trinity College, Cambridge, 1684.

This fact seems to set at rest the question as to the originator of the saying, and brings us a little nearer to the author of the lines. In Murray's *Handbook of Familiar Quotations*, the fair compiler of that book gives a quaint couplet from a work of NICHOLAS UDALL, published in 1542, as follows:—

That same man that rennith awaie,
Maie again fight another daie.]

FINE.—Fine by degrees, and beautifully less.

PRIOR.—Henry and Emma.

Fine by defect, and delicately weak.

POPE.—Moral Essays, Epistle II. Line 43

FINE.—False by degrees, and exquisitely wrong.
CANNING.—New Morality.

Fine words, I wonder where you stole 'em.
SWIFT.—Whitshed's Motto.

FINGER.—No man's pie is freed
From his ambitious finger.
SHAKSPERE.—King Henry VIII., Act I. Scene 1. (Buckingham.)

In faith I'll break thy little finger, Harry,
An if thou wilt not tell me all things true.
SHAKSPERE.—King Henry IV., Part I. Act II Scene 3. (Lady Percy to Hotspur.)

FIRE.—Behold, how great a matter a little fire kindleth!
ST. JAMES, Gen. Ep. Chap. iii. Ver. 5.

Fire that's closest kept burns most of all.
SHAKSPERE.—Two Gentlemen of Verona, Act I Scene 2. (Lucetta.)

As from one fatal spark arise
The flames, aspiring to the skies,
And all the crackling wood consumes.
WHEELWRIGHT'S PINDAR.—3rd Pythian Ode. Line 66.

A spark neglected makes a mighty fire.
HERRICK.—Hesperides, Aphorisms, No. 152.
SHAKSPERE.—King Henry VI., Part III. Act IV Scene 8. (Clifford to Warwick.)

From little spark may burst a mighty flame.
DANTE.—Paradiso, Canto I. Line 34. (Wright.)

From small fires comes oft no small mishap.
GEORGE HERBERT.—The Temple Artillery.

Fire in each eye, and papers in each hand,
They rave, recite, and madden round the land.
POPE.—Prologue to Satires.

And where two raging fires meet together,
They do consume the thing that feeds their fury.
SHAKSPERE.—Taming of the Shrew, Act II. Scene 1. (Petruchio to his Father-in-law.)

The living ray of intellectual fire.
FALCONER.—The Shipwreck, Line 104.

FIRSTLINGS.—The very firstlings of my heart shall be
The firstlings of my hand.
SHAKSPERE.—Macbeth, Act IV. Scene 1. (Meditating the surprise of Macduff's Castle, and the destruction of his line.)

FLINT.—O, Cassius, you are yoked to a lamb
That carries anger as the flint bears fire;
Who, much enforced, shows a hasty spark,
And straight is cold again.
SHAKSPERE.—Julius Cæsar, Act IV. Scene 3.
(Brutus to Cassius.)

So stubborn flints their inward heat conceal,
Till art and force th' unwilling sparks reveal.
CONGREVE.—To Dryden on his Poems, last lines but two.

FLOGGING.—Had it not been for him, we should never have known that in the city of Athens children cried when they were flogged: we owe that discovery to his profound erudition.
LE SAGE.—Gil Blas, Book II. Chap. IX.

FLOWERS.—Yet mournfully surviving all,
A flower upon a ruin's wall.
MRS. HEMANS.—The Brigand Leader, Verse 5. Page 506.

Within the infant rind of this small flower,
Poison hath residence and medicine power:
For this, being smelt, with that part cheers each part;
Being tasted, slays all senses with the heart.
SHAKSPERE.—Romeo and Juliet, Act II. Scene 3.
(Friar Laurence.)

Gather ye rose-buds while ye may,
Old time is still a-flying;
And this same flower which smiles to-day,
To-morrow will be dying.
HERRICK.—Hesperides to the Virgins, No. 93.

Fair and fragile as a flower,
Like one she passed away.
(From the inscription on the monument over the remains of Dr. Muspratt's infant child in Smithdown Cemetery, supposed to have been the aspiration of its mother.—ED.)

My love is like a summer flower,
That wither'd in the wintry hour,
Born but of vanity and pride,
And with these sunny visions died.
SCOTT.—Lord of the Isles, Canto IV. Stanza 7.

Wert thou all that I wish thee, great, glorious, and free,
First flower of the earth, first gem of the sea,
I might hail thee with prouder, with happier brow,
But oh! could I love thee more deeply than now?
TOM MOORE.—Remember Thee, Vol. IV. Page 11

FLOWERS.—Each flower of the rock, and each gem of the billow.

TOM MOORE.—The Fire Worshippers, Vol. VI. Page 321.

Thou Pearl of the Ocean! Thou gem of the Earth!

MONTGOMERY.—The Ocean, Vol. I.

Ramble a-field to brooks and bowers,
To pick up sentiments and flowers.

CHURCHILL.—The Ghost, Book III.

I made a posie, while the day ran by:
Here will I smell my remnant out, and tie
My life within this band.
But Time did beckon to the flowers, and they
By noon most cunningly did steal away.
And wither'd in my hand.

HERBERT.—Life, Verse 1.

The flowers are gone when the fruits appear to ripen.

POPE.—To Swift, 25th March, 1736.

Farewell, dear flowers, sweetly your time ye spent,
Fit, while ye lived, for smell or ornament,
And after death for cures.

HERBERT.—Life, Verse 3.

Love lies bleeding.

CAMPBELL.—O'Connor's Child.

Maidens call it love in idleness—
Fetch me that flower.

SHAKSPERE.—Midsummer Night's Dream, Act II. Scene 2. (Oberon.)

WORDSWORTH, Vol. I. Page 213.

FLY.—Who quits a world where strong temptations try,
And since 'tis hard to combat, learns to fly!

GOLDSMITH.—Deserted Village, Line 101.

"Go!" says he, one day at dinner, to an overgrown one which had buzzed about his nose, and tormented him cruelly all dinner-time, and which, after infinite attempts, he had caught at last, as it flew by him; "I'll not hurt thee," says my uncle Toby, rising from his chair, and going across the room, with the fly in his hand—"I'll not hurt a hair of thy head:—Go!" says he, lifting up the sash, and opening his hand as he spoke, to let it escape: "go, poor devil, get thee gone, why should I hurt thee? This world, surely, is wide enough to hold both thee and me."

STERNE.—Tristram Shandy, Vol. II. Chap. XII.

FOE.—A foe to God was ne'er true friend to man,
Some sinister intent taints all he does.
YOUNG.—Night VIII. Line 704.

Curst be the verse how well soe'er it flow,
That tends to make one worthy man my foe.
POPE.—Prol. to Satires, Line 283.

Alike reserv'd to blame, or to commend,
A timorous foe and a suspicious friend.
POPE.—To Arbuthnot, Prol. to Sat. Line 205.

He makes no friend who never made a foe.
TENNYSON.—Idylls of the King, "Elaine."

FOGGY.—Like foggy south, puffing with wind and rain.
SHAKSPERE.—As You Like It, Act III. Scene 5.
(Rosalind.)

For thee to speak and be obey'd
Are one; but only in the sunny south
Such sounds are utter'd and such charms displayed.
BYRON.—Dedication to the Prophecy of Dante, Line 10

FOLLY.—All human wisdom to divine is folly;
This truth the wisest man made melancholy.
DENHAM.—Progress of Learning, Line 207.

Is folly then so old? Why, let me see
About what time of life may folly be?
Oh! she was born, by nicest calculation,
One moment after woman's first creation,
W. SPENCER.—Prol. to "Fashionable Friends."
(Metrical Miscellany.)

Sick of herself is folly's character,
As wisdom's is a modest self-applause.
DR. YOUNG.—Night VIII. Line 918

Folly ends where genuine hope begins.
COWPER.—Hope, Line 637.

And must I ravel out
My weav'd up follies?
SHAKSPERE.—King Richard II., Act IV. Scene 1.
(The King to Northumberland.)

Whether the charmer sinner it, or saint it;
If folly grow romantic, I must paint it.
POPE.—Moral Essays, Epi. II. Line 15.

In hers or vice's casual road advance,
Thoughtless, the sinners or the saints of chance.
SHENSTONE.—The Judgment of Hercules, Line 27, and see a song by CONGREVE beginning "Pious Selinda."

FOLLY.—Thus in a sea of folly tost,
My choicest hours of life are lost.
SWIFT.—HORACE, Book II. Line 125.

FOOD.—Who provideth for the raven his food?
JOB, Chap. xxxviii. Ver. 41.

He giveth to the beast his food, and to the young ravens which cry.
PSALM cxlvii. Ver. 9.

Food for powder, food for powder.
SHAKSPERE.—King Henry IV., Part I. Act IV Scene 2. (Falstaff.)

Even in its treasures he could find
Food for the fever of his mind.
SCOTT.—Lady of the Lake, Canto III., Stanza 6.

FOOL.—The fool doth think he is wise, but the wise man knows himself to be a fool.
SHAKSPERE.—As You Like It, Act V. Scene 1. (Touchstone.)

For every inch that is not fool is rogue.
DRYDEN.—Absalom and Ahithophel, Part II. Line 463.

No creature smarts so little as a fool.
POPE.—Prol. to Satires, Line 84.

At thirty man suspects himself a fool;
Knows it at forty, and reforms his plan;
At fifty, chides his infamous delay,
Pushes his prudent purpose to resolve,
Resolves—and re-resolves; then dies the same.
YOUNG.—Night I. Line 418.

'Tis hard if all is false that I advance,
A fool must now and then be right by chance
COWPER.—Conversation, Line 95.

Why should I play the Roman fool, and die
On mine own sword?
SHAKSPERE.—Macbeth, Act V. Scene 7 (Before his combat with Macduff.)

A fool at forty is a fool indeed.
YOUNG.—Sat. II. Line 282.

The fool of nature, stood with stupid eyes
And gaping mouth, that testified surprise.
DRYDEN.—Cymon and Iphigenia.

FOOL.—A fool, a fool! I met a fool i' the forest,
A motley fool; a miserable world;
As I do live by food, I met a fool;
Who laid him down and bask'd him in the sun,
And rail'd on lady Fortune in good terms,
In good set terms,—and yet a motley fool.—
Motley's the only wear.
SHAKSPERE.—As You Like It, Act II. Scene 7.
(Jacques.)

A French edition of a fool.
CAWTHORNE.—Equality of Human Conditions, Line 2.

The little foolery that wise men have makes a great show.
SHAKSPERE.—As You Like It, Act I. Scene 2.
(Celia to Touchstone.)

FOOLS.—Young men *think* old men are fools; but old men *know* young men are fools.
CHAPMAN.—All Fools, Act V. Scene 1.

Fools are apt to imitate only the defects of their betters.
SWIFT.—Sermon 9. (ROSCOE'S Life of Swift.)

The world is grown so bad
That wrens may prey where eagles dare not perch.
SHAKSPERE.—King Richard III., Act I. Scene 3.

While timorous knowledge stands considering,
Audacious ignorance hath done the deed.
DANIEL.

Where men of judgment creep and feel their way,
The positive pronounce without dismay.
COWPER.—Conversation, Line 145.

No place so sacred from such fops is barr'd,
Nor is Paul's church more safe than Paul's churchyard:
Nay, fly to altars; there they'll talk you dead:
For fools rush in where angels fear to tread.
POPE.—Essay on Criticism, Part III. Line 623
(Taken from Boileau's Art of Poetry.)

Where Mars might quake to tread.
BYRON.—Childe Harold, Canto I. Stanza 54.

Men may live fools, but fools they cannot die.
YOUNG.—Night IV. Line 842.

FOOT.—Come on, my lords, the better foot before.
SHAKSPERE.—Titus Andronicus, Act II. Scene 4.
(Aaron with Quintus and Martius.)

Nay, but make haste: the better foot before.
SHAKSPERE.—King John, Act IV. Scene 2.
(The King.)

FOOT.— So light a foot
Will ne'er wear out the everlasting flint.
SHAKSPERE.—Romeo and Juliet, Act II. Scene 6.
(The Friar as Juliet enters.)

So lightly walks, she not one mark imprints,
Nor brushes off the dews, nor soils the tints.
CHURCHILL.—Gotham, Book II. Line 217.

FOOTPRINTS.—Lives of great men all remind us,
We can make our lives sublime;
And departing leave behind us
Footprints on the sands of time.
LONGFELLOW.—Psalm of Life, Verse 7.

A foot more light, a step more true,
Ne'er from the heath-flower dashed the dew;
E'en the slight harebell raised its head.
Elastic from her airy tread.
SCOTT.—The Lady of the Lake, Canto I. Stanza 16

The flower she touched on dipped and rose.
TENNYSON.—The Talking Oak, Verse 33.

The grass stoops not, she treads on it so light.
SHAKSPERE.—Venus and Adonis, Stanza 172.

Dance on the sands, and yet no footing seen.
SHAKSPERE.—Venus and Adonis, Stanza 25.

And ye that on the sands with printless foot
Do chase the ebbing Neptune.
SHAKSPERE.—Tempest, Act V. Scene 1

As if the wind, not she, did walk,
Nor pressed a flower, nor bowed a stalk.
BEN JONSON.—Vision of Delight.

For other print her airy step ne'er left,
Her treading would not bend a blade of grass,
Or shake the downy blow-ball from his stalk!
BEN JONSON.—The Sad Shepherd.

Whilst from off the waters fleet,
Thus I set my printless feet
O'er the cowslip's velvet head,
That bends not as I tread.
MILTON.—Comus. (Sabrina to the Spirit.)

FORBEARANCE.—The kindest and the happiest pair
Will find occasion to forbear;
And something every day they live
To pity, and perhaps forgive.
COWPER.—Mutual Forbearance.

FOREFATHERS.—Could I trace back the time to a far distant date,
Since my forefathers toil'd in this field:
And the farm I now hold on your honour's estate
Is the same that my grandfather till'd.
A Song, "Ere around the huge oak."

This was the cottage his forefathers knew,
It saw his birth; shall see his burial too.
FENTON.—Claudian's Old Man.

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.
GRAY.—Elegy, Verse 4.

FORESTALL.—What need a man forestall his date of grief,
And run to meet what he would most avoid.
MILTON.—Comus.

FORGET.—New-made honour doth forget men's names;
'Tis too respective, and too sociable.
SHAKSPERE.—King John, Act I. Scene 1.
(The Bastard.)

I am glad to see you well,
Horatio—or I do forget myself.
SHAKSPERE.—Hamlet, Act I. Scene 2. (Hamlet.)

Men are men; the best sometimes forget.
SHAKSPERE.—Othello, Act II. Scene 3.
(Iago to Othello.)

We like not this; thou dost forget thyself.
SHAKSPERE.—King John, Act III. Scene 1
(The King to the Bastard.)

Steep my senses in forgetfulness.
SHAKSPERE.—King Henry IV., Part II. Act III. Scene 1. (The King.)

Forget thyself to marble.
MILTON.—Il Penseroso.

Though cold like you, unmov'd and silent grown,
I have not yet forgot myself to stone.
POPE.—Eloisa to Abelard, Line 23.

Of all affliction taught a lover yet,
'Tis sure the hardest science to forget!
IBID.—Line 189.

How happy is the blameless vestal's lot;
The world forgetting, by the world forgot!
IBID.—Line 207.

FORGET.—Have you forgot all sense of place and duty?
SHAKSPERE.—Othello, Act II. Scene 3.
(Iago rebuking the Lieutenant and Sir Montano for the brawl.)

Can a woman forget her sucking child?
ISAIAH, Chap. xlix. Ver. 15.

Can the fond mother from herself depart,
Can she forget the darling of her heart,
The little darling whom she bore and bred,
Nurs'd on her knees and at her bosom fed?
CHURCHILL.—Gotham, Book III.

The bridegroom may forget the bride
Was made his wedded wife yestreen;
The monarch may forget the crown
That on his head an hour has been;
The mother may forget the child
That smiles sae sweetly on her knee;
But I'll remember thee, Glencairn,
And all that thou hast done for me!
BURNS.—Lament for Glencairn.

For who, to dumb forgetfulness a prey,
This pleasing, anxious being e'er resign'd;
Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind.
GRAY.—Elegy, Verse 22.

In the infinite meadows of heaven
Blossomed the lovely stars, the forget-me-nots of the Angels.
LONGFELLOW.—Evangeline, I. iii.

FORGIVENESS.—Forgive us our trespasses, as we forgive them that trespass against us.
THE LORD'S PRAYER.

As you from crimes would pardon'd be,
Let your indulgence set me free.
SHAKSPERE.—The Tempest, Epilogue.

To bear no malice or hatred in my heart.
CHURCH CATECHISM.

Forgiveness to the injured does belong,
But they ne'er pardon who have done the wrong.
DRYDEN.—The Conquest of Granada, Part II. Act I. Scene 2.

[This idea seems to have been taken from TACITUS: *Proprium humani ingenii est odisse quem læseris.* "It is the nature of the human disposition to hate him whom you have injured." This arises from a consciousness that he has reason to dislike you, and that his forgiveness may not be sincere. RILEY'S Class. Dict. 348.]

FORGIVENESS.—The mind that too frequently forgives bad actions, will at last forget good ones.

REYNOLDS.—The Dramatist, Act II. Scene 1.

1. Can'st thou forgive me?
2. Not while you ask forgiveness; that's a fault
I can never pardon.

COLLEY CIBBER.—Woman's Wit, Act V.

FORMS.—Pretty! in amber to observe the forms
Of hairs, or straws, or dirt, or grubs, or worms.

POPE.—To Arbuthnot, Line 169.

FORSAKE.—The flocks shall leave the mountains,
The woods the turtle-dove;
The nymphs forsake the fountains,
Ere I forsake my love.

GAY.—Acis and Galatea, Part II. Trio.

My God, my father, and my friend,
Do not forsake me at my end!

ROSCOMMON.—His last words on his death-bed.
See Fenton's Ed. of Waller's Poems.

FORTUNE.—A most poor man, made tame to fortune's blows.

SHAKSPERE.—King Lear, Act IV. Scene 6.
(Edgar.)

I am a man whom fortune hath cruelly scratched.

SHAKSPERE.—All's Well that Ends Well, Act V Scene 2.

A man that fortune's buffets and rewards
Has ta'en with equal thanks.

SHAKSPERE.—Hamlet, Act III. Scene 2.
(The Prince to Horatio before the King and Queen came to the play.)

I another,
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance
To mend it, or be rid on't.

SHAKSPERE.—Macbeth, Act III. Scene 1.
(First Murderer.)

I am so out of love with life, that I will sue to be rid of it.

SHAKSPERE.—Measure for Measure, Act III. Scene 1.
(Claudio to the Duke.)

FORTUNE.—All other doubts by time let them be clear'd
Fortune brings in some boats that are not steer'd.
SHAKSPERE.—Cymbeline, Act IV. Scene 3.
(Pisanio.)

Who thinks that fortune cannot change her mind,
Prepares a dreadful jest for all mankind.
POPE.—Book II. Sat. II. To Bethel, Line 123.

Fortune is merry,
And in this mood will give us any thing.
SHAKSPERE.—Julius Cæsar, Act III. Scene 2.
(Antony.)

Every man is the architect of his own fortune.
SALLUST.—De Republicâ Ordinandâ ; BEAUMONT and FLETCHER.—Love's Pilgrimage, Act I. Scene 1.

The prudent man really frames his own fortunes for himself.
PLAUTUS.—Trinummus, Act II. Scene 2.

The mould of a man's fortune is in his own hands.
BACON.—Essay XL. on Fortune, Line 3.

A better fortune will be following a lamentable beginning.
RILEY'S OVID.—Meta., Page 249.

Fortune favours the bold.
YONGE'S Cicero, De Finibus, Book III. Div. 4.

Fortune favours fools.
ANONYMOUS.—From the Latin adage, *Fortuna favet fatuis.*

Fortune in men has some small difference made,
One flaunts in rags, one flutters in brocade.
POPE.—Essay on Man, Epi. IV. Line 195.

1. Her benefits are mightily misplaced; and the bountiful blind woman doth most mistake in her gifts to women.
2. 'Tis true; for those that she makes fair, she scarce makes honest; and those that she makes honest she makes very ill-favour'dly.

SHAKSPERE.—As you Like It, Act I. Scene 2.
(Rosalind and Celia.)

For ever, Fortune, wilt thou prove
An unrelenting foe to love;
And, when we meet a mutual heart,
Come in between, and bid us part.
THOMSON.—Song, Verse 1.

FOUGHT.—Sooth'd with the sound, the king grew vain,
Fought all his battles o'er again;
And thrice he routed all his foes,
And thrice he slew the slain.
DRYDEN.—Alexander's Feast, Verse 4.

The broken soldier, kindly bid to stay,
Sat by his fire and talk'd the night away;
Wept o'er his wounds, or tales of sorrow done,
Shoulder'd his crutch, and show'd how fields were won.
GOLDSMITH.—The Deserted Village, Line 155.

FRAILTY.—Frailty, thy name is woman!
SHAKSPERE.—Hamlet, Act I. Scene 2.
(The Prince on his mother's early marriage to his uncle.)

FRANCE.—Gay, sprightly land of mirth and social ease,
Pleased with thyself, whom all the world can please.
GOLDSMITH.—The Traveller, Line 241.

They order this matter better in France.
STERNE.—Sentimental Journey, Part I.

It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision.
BURKE.—On the French Revolution.

FREE.—He is the free-man whom the truth makes free,
And all are slaves besides.
COWPER.—Winter's Morning Walk.

They would no more in bondage bend their knee,
But once made freemen, would be always free.
CHURCHILL.—Independence.

But I was free born.
ST. PAUL, The Acts, Chap. xxii. Ver. 28.

I am as free as Nature first made man,
Ere the base laws of servitude began,
When wild in woods the noble savage ran.
DRYDEN.—Conquest of Granada, Act I. Scene 1.

By my troth, this is free and easy indeed.
RILEY'S Plautus, The Pseudolus, Act V. Scene 2.

I would rather be a freeman among slaves, than a slave among freemen.
SWIFT.—To Mr. Gay, 3rd Oct., 1731.

FREE.—Who rules o'er freemen should himself be free.
HENRY BROOKE.—Gustavus Vasa, Ed. I. (This was read in Dr. Johnson's presence and admired, but not by him, for he remarked, "it might as well be said—who drives fat oxen should himself be fat." See the 3rd edition of Mr. Gent's book of Familiar Quots. Whittaker, 1862, Page 118.)

FREEDOM.—The cause of Freedom is the cause of God!
BOWLES.—To Edmund Burke, Line 78.

FREEMASONS.—We meet as shadows in the land of dreams,
Which speak not but in signs.
ANON.—See St. Ronan's Well, Chap. IX.

FRENZY.—The poet's eye in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.
SHAKSPERE.—Midsummer Night's Dream, Act V. Scene 1. (Theseus.)

FRIEND.—Give me the avow'd, the erect, the manly foe,
Bold I can meet—perhaps may turn his blow;
But of all plagues, good heaven, thy wrath can send,
Save, save, oh! save me from the candid friend.
CANNING.—New Morality.
REDE'S Memoir of Canning, Page 80.

'Tis thus that on the choice of friends
Our good or evil name depends.
GAY.—The old Woman and her Cats, Part I. Fable XXIII. Line 9.

A lost good name is ne'er retriev'd.
GAY.—The Fox Dying, Part I. Fable XXIX. Line 46.

Thou dost conspire against thy friend, Iago,
If thou but think'st him wrong'd, and mak'st his ear
A stranger to thy thoughts.
SHAKSPERE.—Othello, Act III. Scene 3. (The Moor.)

Eternal blessings crown my earliest friend,
And round his dwelling guardian saints attend.
GOLDSMITH.—The Traveller, Line 11.

To virtue only and her friends, a friend.
POPE.—Book II. Sat. I., To Fortescue, Line 121.

To friends a friend.
LONGFELLOW.—Coplas de Manrique.

FRIEND.—I am not of that feather, to shake off
My friend when he most needs me. I do know him,
A gentleman that well deserves a help,
Which he shall have: I'll pay the debt and free him
SHAKSPERE.—Timon of Athens, Act I. Scene 1.
(Timon to the servant of Ventidius.)

And for his friend, his very crook he sold.
SHENSTONE.—Elegy III. Verse 5.

What need we have any friends, if we should ne'er have need of them?
SHAKSPERE.—Timon of Athens, Act I. Scene 2.
(Timon.)

An open foe may prove a curse,
But a pretended friend is worse.
GAY.—Fable XVII. Line 33.

Who dares think one thing, and another tell,
My heart detests him as the gates of hell.
POPE.—The Iliad, Book X. Line 412.

Friends I have made, whom envy must commend,
But not one foe whom I would wish a friend.
CHURCHILL.—The Conference, Line 207.

Poor is the friendless master of a world:
A world in purchase for a friend is gain.
DR. YOUNG.—Night II. Line 572.

A friend should bear his friend's infirmities.
SHAKSPERE.—Julius Cæsar, Act IV. Scene 3.
(Cassius to Brutus.)

Thine own friend, and thy father's friend, forsake not.
PROVERBS, Chap xxvii. Ver. 19.

To God, thy country, and thy friend be true.
VAUGHAN.—Rules and Lessons, Verse 8.

Keep thy friend under thy own life's key.
SHAKSPERE.—All's Well that Ends Well, Act I. Scene 1. (The Countess to Bertram.)

If any touch my friend, or his good name,
It is my honour and my love to free
His blasted fame
From the least spot or thought of blame.
GEORGE HERBERT.—The Temple, Unkindness.

For to cast away a virtuous friend, I call as bad as to cast away one's own life, which one loves best.
BUCKLEY'S Sophocles.—Œdipus Tyrannus, Page 22

FRIEND.—Whoever knows how to return a kindness he has received, must be a friend above all price.

BUCKLEY's Sophocles.—Philoctetes, Page 309.

What good man is not his own friend?

BUCKLEY's Sophocles.—Œdipus Colo., Page 64.

No friend's a friend till he shall prove a friend.

BEAUMONT and FLETCHER.—The Faithful Friends, Act III. Scene 3.

He is a friend indeed who proves himself a friend in need.

PLAUTUS.—Epidicus, Act I. Scene 2, Line 9.

The man that hails you Tom or Jack,
And proves by thumps upon your back,
How he esteems your merit,
Is such a friend that one had need
Be very much his friend indeed,
To pardon or to bear it.

COWPER.—Friendship.

To buy his favour I extend this friendship:
If he will take it, so; if not, adieu;
And, for my love I pray you wrong me not.

SHAKSPERE.—Merchant of Venice, Act I. Scene 3. (Shylock to Antonio.)

Alike above your friendship or your hate,
Here, here I tower triumphant.

DR. DODD.—Thoughts in Prison, Second Week.

Smile at the doubtful tide of Fate,
And scorn alike her friendship and her hate

STEPNEY.—From Horace, Book IV. Ode 9.

Friendship by sweet reproof is shown
(A virtue never near a throne):
In courts such freedom must offend;
There none presumes to be a friend.

GAY.—Fable I. Line 9.

The dart that deepest to my bosom went,
Flew from the bow pretended friendship bent.

ROBERT NOYES.—Distress.

And what is friendship but a name,
A charm that lulls to sleep;
A shade that follows wealth or fame,
And leaves the wretch to weep?

GOLDSMITH.—The Hermit, Verse 19.

Who friendship with a knave hath made,
Is judg'd a partner in the trade.

GAY.—Fable XXIII.

FRIEND.—A sudden thought strikes me,
Let us swear an eternal friendship.
CANNING.—(See the Play of "The Rovers," in the Antijacobin.)

Friendship, like love, is but a name,
Unless to one you stint the flame.
GAY.—Fable LIX., Line 1.

Friendship is constant in all other things
Save in the office and affairs of love.
SHAKSPERE.—Much Ado About Nothing, Act II. Scene 1. (Claudio.)

A generous friendship no cold medium knows,
Burns with one love, with one resentment glows;
One should our interests and our passions be,
My friend must hate the man that injures me.
POPE'S Homer.—The Iliad, Book IX. Line 725.

Friendship's the wine of life.
DR. YOUNG.—Night II. Line 582.

But a few friendships wear, and let them be
By nature and by fortune fit for thee.
COWLEY.—Martial, Book IX. Epigram 47

Are such the friendships we contract in life?
O, give me then the friendship of a wife!
Adieus, nay, parting pains to us are sweet,
They make so glad the moments when we meet.
CRABBE.—Tales of the Hall, Book XXII. Par. 8.

FRISKING.—Frisking light in frolic measures:
Now pursuing, now retreating,
Now in circling troops they meet;
To brisk notes in cadence beating,
Glance their many twinkling feet.
GRAY.—Progress of Poesy, I. Stanza 3.

FRUIT.—Of the tree of knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die.
GENESIS, Chap. ii. Ver. 17.

In the day we eat of this fair fruit, our doom is, we shall die!
MILTON.—Paradise Lost, Book IX.

The tree is known by his fruit.
ST. MATTHEW, Chap. xii. Verse 33; ST. LUKE, Chap. vi. Verse 44.

To taste the fruit of yon celestial tree,
Or die in the adventure.
SHAKSPERE.—Pericles, Act I. Scene 1.

FRUIT.—Fruits that blossom first will first be ripe.
SHAKSPERE.—Othello, Act II. Scene 3.
(Iago to Roderigo.)

FUNERALS.—But see! the well-plumed hearse comes nodding on, stately and slow;
But tell us, why this waste?
Why this ado in earthing up a carcass
That's fallen into disgrace, and in the nostrils smells horrible?
BLAIR.—The Grave.

It is but waste to bury them preciously.
CHAUCER.—The Wife of Bath, Prol. Line 6082.

The nodding plume,
Which makes poor man's humiliation proud;
Boast of our ruin! triumph of our dust!
DR. YOUNG.—Night IX. Line 2128.

Why is the hearse with scutcheons blazon'd round,
And with the nodding plume of ostrich crown'd?
The dead know it not, nor profit gain;
It only serves to prove the living vain,
How short is life! how frail is human trust!
Is all this pomp for laying dust to dust?
GAY.—Trivia. Book III. Line 231.
PARNELL.—Night piece on Death, Line 71.

Thrift, thrift, Horatio! the funeral-baked meats
Did coldly furnish forth the marriage tables.
SHAKSPERE.—Hamlet, Act I. Scene 2.
(The Prince.)

FUR.—The fur that warms a monarch, warm'd a bear.
POPE.—Essay on Man, Epi. III. Line 44.

FURY.—Full of sound and fury,
Signifying nothing
SHAKSPERE.—Macbeth, Act V. Scene 5.
(On his Wife's death.)

FUTURE.—Trust no future howe'er pleasant!
Let the dead past bury its dead!
Act,—act in the living present!
Heart within and God o'erhead!
LONGFELLOW.—Psalm of Life, Verse 6.

GAIN.—A captive fetter'd to the oar of gain.
FALCONER.—The Shipwreck, Line 99.

GALE.—The western gale sweeps o'er the plain,
Gently it waves the rivulet's cascade;
Gently it parts the lock on beauty's brow,
And lifts the tresses from the snowy neck.
GRAHAME.—The Rural Calendar, April, Line 19.

GALL.—Let there be gall enough in thy ink; though thou write with a goose-pen no matter.

SHAKSPERE.—Twelfth Night, Act III. Scene 2 (Sir Toby to Sir Andrew in Olivia's house.)

GALLANT.—Is this that haughty gallant, gay Lothario?

ROWE.—The Fair Penitent, Act V. Scene 1.

GARDEN.—Who loves a garden loves a greenhouse too.

COWPER.—The Task, Book III. Line 566.

GARRICK.—Here lies David Garrick, describe him who can,
An abridgment of all that was pleasant in man.

GOLDSMITH.—Retaliation, Line 93.

Garrick, take the chair;
Nor quit it—till thou place an equal there.

CHURCHILL.—The Rosciad, Last Lines.

GAY the POET.—Well, then, poor G [ay] lies under ground!
So there's an end of honest Jack;
So little justice here he found,
'Tis ten to one he'll ne'er come back.

POPE.—Epitaph on Gay.

Bless'd be the great! for those they take away,
And those they left me; for they left me G A Y:
Left me to see neglected genius bloom,
Neglected die, and tell it on his tomb.

POPE.—To Arbuthnot, Prol. to Sat., Line 255.

Of manners gentle, of affections mild;
In wit, a man; simplicity, a child.

POPE.—Epitaph on Gay.

Her wit was more than man, her innocence a child.

DRYDEN.—Epitaph on Killigrew, No. 11. Stanza 4.

GAZELLE.—Oh! ever thus, from childhood's hour,
I've seen my fondest hopes decay;
I never loved a tree or flower,
But 'twas the first to fade away.
I never nursed a dear gazelle,
To glad me with its soft black eye,
But when it came to know me well,
And love me, it was sure to die.

TOM MOORE.—Fire Worshippers, Vol. VI. 217.

GAZETTE.—Let it be booked with the rest of this day's deeds, or, I swear, I will have it in a particular ballad else, with mine own picture on the top of it.

SHAKSPERE.—King Henry IV., Part II. Act IV. Scene 3. (Falstaff to Prince John on having taken Coleville prisoner.)

GAZETTE.—They have not done me justice; but never mind, I'll have a gazette of my own.

LORD NELSON.—See his Life.

[A *gazet*, says *Coryat*, page 286, "is almost a penny; whereof ten make a livre, that is, ninepence." Newspapers being originally sold for that piece of money, acquired their present name of *Gazettes*. See Junius's Etymol. *voce Gazette.*

DODSLEY.—Note to the Antiquary, in Vol. X. Part 64, of his collection of Old Plays. WHALLEY says, a Gazette is a small Venetian coin, worth about three farthings. Gifford's ed. of BEN JONSON'S Plays, Vol. III. Volpone, Page 217.]

GEESE.—The noisy geese that gabbled o'er the pool,
The playful children just let loose from school.

GOLDSMITH.—Deserted Village, Line 119.

GEM.—In wall and roof and pavement scattered are
Full many a pearl, full many a costly stone

ARIOSTO.—Orlando Furioso, Canto XXXIII. Stanza 105.

Full many a gem of purest ray serene
The dark unfathom'd caves of Ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

GRAY.—Elegy, Verse 14.

As in the hollow breast of Apennine,
Beneath the shelter of encircling hills,
A myrtle rises far from human eye,
And breathes its balmy fragrance o'er the wild.

THOMSON.—Autumn, Line 210.

Like yon neglected shrub, at random cast,
That shades the steep, and sighs at every blast.

GOLDSMITH.—The Traveller, Line 163.

There kept my charms conceal'd from mortal eye,
Like roses that in deserts bloom and die.

POPE.—Rape of the Lock, Canto IV. Line 156.

Like the desert's lily, bloom'd to fade.

SHENSTONE.—Elegy IV.

In distant wilds, by human eyes unseen,
She rears her flowers and spreads her velvet green;
Pure gurgling rills the lonely desert trace,
And waste their music on the savage race.

DR. YOUNG.—Satire V. Line 229,

GENIUS.—One science only will one genius fit;
So vast is art, so narrow human wit.

POPE.—On Criticism, Part I. Line 60.

GENIUS.—Genius must be born, and never can be taught.
DRYDEN.—Epistle X. to Congreve.

Poeta nascitur, non fit. "An old proverb," says Sidney, "and supposed to be from FLORUS."—"The poet is born, not made." See BEN JONSON'S comedy of "Every Man in his Humour," (Gifford's ed.) Act V. Scene last.

So feels the fulness of our heart and eyes
When all of genius which can perish dies.
BYRON.—Monody on Sheridan, Line 21.

Watering the plants of genius.
CELLINI.—The Patronage of Princes, Chap. XI.

GENTLEMAN.—When Adam dolve and Eve span,
Who was then a Gentleman?
PEGGE.—Curialia Miscellanea, 173.

The Prince of Darkness.
SHAKSPERE.—King Lear, Act III. Scene 4.
(Edgar and Gloster.)

The grand old name of gentleman,
Defamed by every charlatan,
And soil'd with all ignoble use.
TENNYSON.—In Memoriam, CX. Verse 6.

GEOGRAPHY.—As she grew up I would have her instructed in *geometry*, that she might know something of the *contagious* countries.
SHERIDAN.—The Rivals, Act I. Scene 2.

GIANT.—His angle-rod made of a sturdy oak,
His line a cable, which in storms ne'er broke,
His hook he baited with a dragon's tail,
And sate upon a rock and bobb'd for whale.
KING.—On a Giant's Angling.

GIFT.—A present is provided for my love; for I have myself marked the place where the airy wood-pigeons have built.
DAVIDSON'S Virgil, by Buckley, Part IX.

I indeed will give presently to the maiden a ringdove, having taken it from the juniper—for there it broods.
BANKS.—Theocritus, Idyll V. Page 31.

I have found out a gift for my fair;
I have found where the wood-pigeons breed;
But let me that plunder forbear,
She will say 'twas a barbarous deed.
For he ne'er could be true, she averr'd,
Who could rob a poor bird of its young;
And I lov'd her the more when I heard
Such tenderness fall from her tongue.
SHENSTONE.—Ballad on Hope, Verse 5.

GIFT.—He ne'er consider'd it as loath
To look a gift-horse in the mouth,
And very wisely would lay forth
No more upon it than 'twas worth.
BUTLER.—Hudibras, Part I. Canto I. Line 489.

GIFTS.—*Shallow*—I know the young gentlewoman; she has good gifts.
Evans.—Seven hundred pounds, and possibilities, is goot gifts.
SHAKSPERE.—Merry Wives of Windsor, Act I Scene 1.

Not a vanity is given in vain.
POPE.—Essay on Man, Epi. II. Line 290.

O, mickle is the powerful grace that lies
In herbs, plants, stones, and their true qualities;
For nought so vile that on the earth doth live,
But to the earth some special good doth give.
SHAKSPERE.—Romeo and Juliet, Act II Scene 3.
(Friar Laurence at his cell door with a basket.)

1. I never gave you aught.
2. My honour'd lord, I know right well you did;
And, with them, words of so sweet breath compos'd
As made the things more rich: their perfume lost,
Take these again; for, to the noble mind,
Rich gifts wax poor when givers prove unkind.
SHAKSPERE.—Hamlet, Act III. Scene 1.
(Hamlet and Ophelia.)

These are thy brother's gifts.
HOOLE'S Metastasio, Œtius, Act III. Scene 2.

Who gives constrain'd, but his own fear reviles,
Not thank'd, but scorn'd; nor are they gifts, but spoils.
DENHAM.—Cooper's Hill, Line 341.

For there is no grace in a benefit that sticks to the fingers.
SENECA.—Chap. VII. of Benefits.

We like the gift when we the giver prize.
SHEFFIELD.—From Ovid. (Helen to Paris.)
The Heroides, Epi. XVII. Line 71.

GIRDLE.—I'll put a girdle round about the earth
In forty minutes.
SHAKSPERE.—Midsummer Night's Dream, Act II. Scene 2. (Puck to Oberon.)

To put a girdle round about the world.
GEORGE CHAPMAN.—Bussy D'Ambois, Act I.
MASSINGER.—The Maid of Honour, Act I. Scene 1

GIRLS.—Girls do not excel in philosophy;
We have ascertained that this is not their *forte.*
DE QUINCEY.—On Coleridge, in Selections Literary and Philosophical, 85.

GIVE.—Let fortune empty her whole quiver on me.
I have a soul that, like an ample shield,
Can take in all, and verge enough for more.
DRYDEN.—Don Sebastian.

Give me to drink mandragora.
That I might sleep out this great gap of time
My Antony is away.
SHAKSPERE.—Antony and Cleopatra, Act I. Scene 5.
(Cleopatra to her maid, Charmian.)

Give me but what this ribband bound,
Take all the rest the sun goes round.
WALLER.—On a Girdle.

Give me an ounce of civet,
Good apothecary; to sweeten my imagination.
SHAKSPERE.—King Lear, Act IV. Scene 6.
(Lear on Adultery.)

Give the devil his due.
SHAKSPERE.—King Henry IV., Part I. Act 1. Scene 2
(Hal to Poins.)

I give thee all—I can no more,
Though poor the offering be;
My heart and lute are all the store
That I can bring to thee.
TOM MOORE.—My Heart and Lute, in Longman's edition, 1853, Vol. V. Page 195, said to have been corrected by himself. Others say the lines are not Moore's, but are a part of the first Page's song in Lodoiska, Act III. Scene 1, and that the author is JOHN KEMBLE.

Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of hearts,
As I do thee.
SHAKSPERE.—Hamlet, Act III. Scene 2.
(To Horatio before the play begins.)

Nobody loved me. I felt it to my heart of hearts.
BULWER LYTTON.—Devereux, Book I. Chap. 3.

GLAD.—I am very glad of it: I'll plague him,
I'll torture him; I am glad of it.
SHAKSPERE.—Merchant of Venice, Act III. Scene 4.
(Shylock to Tubal.)

GLAD.—Gladness in every face express'd,
Their eyes before their tongues confess'd,
Men met each other with erected look,
The steps were higher that they took:
Friends to congratulate their friends made haste,
And long inveterate foes saluted as they pass'd.
DRYDEN.—Threnodia Augustalis, IV. Line 4.

GLADIATOR.—I see before me the gladiator lie:
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low—
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder shower; and now
The arena swims around him—he is gone,
Ere ceased the inhuman shout which hail'd the wretch who won.
BYRON.—Childe Harold, Canto IV. Stanza 140.

Butchered to make a Roman holiday.
BYRON.—Ibid., Stanza 141.

GLORY.—Fame points the course, and glory leads the way.
PYE.—Alfred, Book III. Line 202.

A field of glory is a field for all.
POPE.—The Dunciad, Book II. Line 32.

The paths of glory lead but to the grave.
GRAY.—Elegy, Verse 9.

We carved not a line, we raised not a stone,
But we left him alone in his glory!
WOLFE.—On Sir John Moore.

His glory now lies buried in the dust.
QUARLES.—Book I. No. IX. Verse 5.

Glory grows guilty of detested crimes.
SHAKSPERE.—Love's Labour's Lost, Act IV. Scene 1.
(Princess to a Forester.)

Glory, built
On selfish principles, is shame and guilt.
COWPER.—Table Talk, Line 1.

Glories like glow-worms, afar off shine bright,
But look'd at near have neither heat nor light.
WEBSTER.—The White Devil.
(Flamineo to Hortensio,) and the same sentiment is found in his Duchess of Malfi, Act IV. Scene 2

GLOVES.—Gloves as sweet as damask roses.

SHAKSPERE.—Winter's Tale, Act IV. Scene 3.

Excuse my glove, Thomas:—I'm devilish glad to see you, my lad
Why, my prince of charioteers, you look as hearty——but wh
the deuce thought of seeing you in Bath?

SHERIDAN.—The Rivals, Act I. Scene 1.

GLOW-WORM.—The glow-worm shows the matin to be near
And 'gins to pale his ineffectual fire.

SHAKSPERE.—Hamlet, Act I. Scene 5.
(The Ghost to Hamlet.)

Reading his breviary by the light of a glow-worm.

FOOTE.—Taste, Act II.

GO.—Go, lovely rose!

WALLER.—A Song.

Go on, I'll follow thee.

SHAKSPERE.—Hamlet, Act I. Scene 4.
(To the Ghost.)

Told them, for supper or for bed,
They might go on and be worse sped.

PRIOR.—The Ladle, Line 91.

He must needs go that the devil drives.

SHAKSPERE.—All's Well that Ends Well, Act I Scene 3. (Clown to the Countess.) QUARLES Emblems, Book I., No. xi. Epi. 11. Line 4.

1. At once, good-night:—
Stand not upon the order of your going,
But go at once.

2. Good-night, and better health.

SHAKSPERE.—Macbeth, Act III. Scene 4.
(Lady Macbeth to the Guests.)

Master, go on; and I will follow thee,
To the last gasp, with truth and loyalty.

SHAKSPERE.—As You Like It, Act II. Scene 3.
(Adam to Orlando.)

GOD.—God tempers the wind to the shorn lamb.

STERNE.—Sentimental Journey, Maria.

[This idea is said to have been stolen by Sterne from GEORGE HERBERT, who wrote, "To a close-shorn sheep God gives wind by measure,' (see his *Jacula Prudentum*;] and *he* is said to have translated it from Henri Etienne (Henry Stephens 2nd.) VIRGIL instructs us to "Feed the lambs at the setting of the sun, when cool vesper tempers the air."—Georgics Book III. Line 336.]

May He, who gives the rain to pour,
And wings the blast to blaw,
Protect thee frae the driving show'r,
The bitter frost and snaw.

BURNS.—To a Posthumous Child.

GOD.—God the first garden made, and the first city, Cain.
COWLEY.—The Garden.

God made the country, and man made the town.
COWPER.—The Sofa, Line 749.

God never made his work for man to mend.
DRYDEN.—Poems, Epistle XIII. Line 95.

No shape-smith set up shop, and drove a trade,
To mend the work wise Providence had made.
GARTH.—Claremont, Line 98.

Hanging in a golden chain this pendent *world*.
MILTON.—Par. Lost, Book II. fifth line from the end.

[Gilfillan says, "Not the *Earth* but the newly created Heavens and Earth."]

The glory of Him who hung His masonry pendent on nought, when the world he created.
LONGFELLOW.—Children of the Lord's Supper.

Where God is, all agree.
VAUGHAN.—The Constellation, Verse 15.

For God is Love.
ST. JOHN, Epi. I. Chap. iv. Ver. 8.

Immediate are the acts of God, more swift
Than time or motion.
MILTON.—Paradise Lost, Book VII. Line 176.

Happy the man who sees a God employ'd
In all the good and ill that chequer life!
COWPER.—The Task, Book II. Line 161.

Not a flower
But shows some touch, in freckle, streak, or stain,
Of His unrivall'd pencil.
COWPER.—The Task, Book VI. Line 240.

Acquaint thyself with God, if thou wouldst taste his works.
COWPER.—The Task, Book V. Line 779.

The Father, who is holy, wise, and pure,
Suffers the hypocrite or atheous priest
To tread his sacred courts, and minister
About his altar, handling holy things,
Praying or vowing; and vouchsafed his voice
To Balaam reprobate, a prophet yet inspir'd.
MILTON.—Paradise Regained, Book I., near the end

From God derived, to God by nature join'd,
We act the dictates of his mighty mind:
And though the priests are mute and temples still,
God never wants a voice to speak his will.
ROWE.—Lucanus, Book IX. Line 980.

GOD.—God and Nature met in light.
TENNYSON.—In Memoriam, Div. 110, Verse 5.

Nevertheless he left not himself without witness.
ACTS OF THE APOSTLES, Chap. XIV. Ver. 17.

Let no presuming impious railer tax
Creative wisdom, as if aught was form'd
In vain,—
Shall little haughty ignorance pronounce
His works unwise, of which the smallest part
Exceeds the narrow vision of her mind?
THOMSON.—Summer.

Doth this man serve God?
SHAKSPERE.—Love's Labour Lost, Act V. Scene 2. (Princess to Biron.)

A God alone can comprehend a God.
DR. YOUNG.—Night IX. Line 835.

God never meant that man should scale the heavens
By strides of human wisdom—in his works,
Though wondrous; He commands us in his Word
To seek him rather where his mercy shines.
COWPER.—The Task, Book III. Line 221.

Oh blindness to the future! kindly given,
That each may fill the circle mark'd by Heaven.
POPE.—Essay on Man, Epi. I. Line 85.

God moves in a mysterious way
His wonders to perform;
He plants His footsteps in the sea,
And rides upon the storm.
COWPER.—Olney Hymns, No. 68.

"As sure as God's in Gloucestershire." A saying originating from the number and riches of the religious houses in this county; said to be double in number and value to those founded in any other in England.
GROSE.—Page 174.

God and St. George! Saint George and victory!
SHAKSPERE.—King Henry VI., Part I. Act IV. Scenes 2 and 6.

God defend the right!
LUCAN.—Pharsalia, Book II. Line 807.
SHAKSPERE.—Love's Labour Lost, Act I. Scene 1; King Henry VI., Part II. Act II. Scene 3; King Richard II., Act I. Scene 3, and Act III. Scene 2; Merry Wives of Windsor, Act III. Scene 1; and King John, Act II. Scene 1, for similar passages.

GOD.—God save the mark!

SHAKSPERE.—King Henry IV., Part I. Act I Scene 3. (Hotspur ridiculing the Courtier.)

That foul defacer of God's handy-work.

SHAKSPERE.—King Richard III., Act IV. Scene 4. (Queen Margaret to Richard's mother.)

GOD SAVE THE KING.—A National Anthem.

[This celebrated air first became known to the public in 1745, when it was introduced at Covent Garden Theatre by DR. ARNE, during the time of the Scotch Rebellion, under the title of "A Loyal Song." ARNE told DR. BURNEY that he had not the least knowledge who was the composer, nor could he guess who wrote it. It has been attributed to Carey, Dr. Bull, Purcell, Anthony Young, and others, but with equal absence of documentary evidence on which reliance can be placed.—See the People's Music Book by Turle and Taylor.]

GOD WILLING.—Let critics censure it for bad grammar, I am sure it is good divinity.

FULLER.—Personal Meditations, 17.

GOLD.—How quickly nature falls into revolt
When gold becomes her object!

SHAKSPERE.—King Henry IV., Part II. Act IV. Scene 4. (The King, on his son Prince Henry having removed the crown.)

O cursed lust of gold! when for thy sake
The fool throws up his interest in both worlds;
First starved in this, then damn'd in that to come.

BLAIR.—The Grave, Line 247.

All that glitters is not gold

DRYDEN.—Hind and Panther, Part II. Line 215.

Nor all that glisters gold.

GRAY.—On a favourite Cat, Verse 7.

All that glisters is not gold.

SHAKSPERE.—Merchant of Venice, Act II. Scene 7 (The skull in one of Portia's caskets.)

SPENSER.—The Fairy Queen, Book II. Canto 8, Line 14.

Judges and senates have been bought for gold;
Esteem and love were never to be sold.

POPE.—Essay on Man, Epistle IV. Line 187.

There is no place invincible, wherein an ass loaden with gold may enter.

COLLETT.—Rel. of Lit., VII., quoting the choice of change.

GOLD.—Stronger than thunder's winged force
All-powerful gold can speed its course;
Through watchful guards its passage make,
And loves through solid walls to break.
FRANCIS.—Horace, Ode XVI. Lines 11, 14.

'Tis gold which buys admittance;—and 'tis gold
Which makes the true man kill'd, and saves the thief;
Nay, sometimes hangs both thief and true man;
What can it not do, and undo?
SHAKSPERE.—Cymbeline, Act II. Scene 3.
(Cloten bribing Imogene's attendant.)

Fight thou with shafts of silver, and o'ercome
When no force else can get the masterdom.
HERRICK.—Hesp., Aphorism, No. 271.

Gold hath no lustre of its own.
It shines by temperate use alone.
FRANCIS.—Horace, Book II. Ode 2.

To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to garnish,
Is wasteful, and ridiculous excess.
SHAKSPERE.—King John, Act IV. Scene 2.
(Salisbury to the King on his being crowned a second time.)

GOOD.— Oh, Sir! the good die first,
And they whose hearts are dry as summer's dust
Burn to the socket.
WORDSWORTH.—The Excursion, Book I. Page 21.

Are you good men and true?
SHAKSPERE.—Much Ado About Nothing, Act III. Scene 1. (Dogberry to his Men.)

Warm in the glorious interest you pursue,
And, in one word, a good man and a true.
PRIOR.—To Harley, and see FRANCIS' Horace Book I. Epistle 9; POPE's Odyssey, Book XIV Line 392.

They led me to a good man and a wise.
IBID.

When Fortune means to men most good,
She looks upon them with a threat'ning eye.
SHAKSPERE.—King John, Act III. Scene 4.
(Pandulph to Lewis.)

GOOD.—There is some soul of goodness in things evil,
Would men observingly distil it out.
SHAKSPERE.—Henry V., Act IV. Scene 1.
(The King to Gloster.)

He has more goodness in his little finger
Than you have in your whole body.
SWIFT.—Mary's Letter to Dr. Sheridan.

Do good by stealth, and blush to find it fame.
POPE.—Epilogue to Sat., Dialogue I. Line 136.

Pretending public good to serve their own.
DRYDEN.—Absalom and Achithophel, Part I. Line 497.

If the motive right were understood,
His daily pleasure is in doing good.
GAY.—Epistle IV.; DR. YOUNG, Sat. V. Line 353

Hard was their lodging, homely was their food,
For all their luxury was doing good.
GARTH.—Claremont, Line 148.

Now, at a certain time, in pleasant mood,
He tried the luxury of doing good.
CRABBE.—Tales of the Hall, Book III.; GOLDSMITH, The Traveller, Line 22.

Good, the more
Communicated, more abundant grows.
MILTON.—Paradise Lost, Book V. Line 71.

Good-morrow to you both.
SHAKSPERE.—King Lear, Act II. Scene 4.
(Lear to Cornwall and Regan.)

If they do, good-night to our good days.
GEO. CHAPMAN.—The Widow's Tears, Act I. Scene 1.

Good-morrow to your night-cap.
O'KEEFE.—The Poor Soldier, Act I. Scene 1.

To all, to each, a fair good-night,
And pleasing dreams, and slumbers light.
SCOTT.—Marmion. L'Envoy.

GOSSIP.—A long-tongued, babbling gossip!
SHAKSPERE.—Titus Andronicus, Act IV. Scene 2.
(Aaron to Demetrius.)

For my part, I can compare her to nothing but the sun; for, like him, she takes no rest, nor ever sets in one place but to rise in another.
DRYDEN.—Marriage à la Mode, Act I. Scene 1.

GOSPEL.—When love could teach a monarch to be wise,
And gospel-light first dawned from Bullen's eyes.
GRAY.—In Mason's Note to Letter IX. Sec. 4.

GOT.—Got by the winds, and in a tempest born.
DRYDEN.—Dido to Eneas.

GOUT.— Pangs arthritic, that
Infest the toe of libertine excess!
COWPER.—The Sofa, Book I. Line 105.

I suppose you had the gout in your fingers.
LADY BETTY GERMAINE.—To Swift, on his not having written to her. (Roscoe's Life of Swift.)

GOWN.—*Cedant arma togæ, &c.*
CICERO.—Let the sword give place to the gown, the laurel yield to the tongue. RILEY'S Dict. Lat. Quot.

Secretary, fetch the gown I used to read petitions in.
FLETCHER.—The Woman-hater, Act V. Scene 1.

I tell thee, I, that thou hast marr'd her gown.
SHAKSPERE.—Taming of the Shrew, Act IV. Scene 3. (Petruchio to the Haberdasher.)

GRACE.—There's a language in her eye, her cheeks, her lip,
Nay, her foot speaks.
SHAKSPERE.—Troilus and Cressida, Act IV. Scene 5. (Ulysses to Nestor on the grace of Cressida.)

The lustre in your eye, heaven in your cheek,
Pleads your fair usage.
SHAKSPERE.—Troilus and Cressida, Act IV. Scene 4. (Diomedes to Cressida.)

Grace was in all her steps, heav'n in her eye,
In every gesture dignity and love.
MILTON.—Paradise Lost, Book VIII. Line 488.

Love in their looks, and honour on the tongue.
CRABBE.—The Borough, Letter XXIII.

See where she comes, apparel'd like the spring
Graces her subjects.
SHAKSPERE.—Pericles, Act I. Scene 1. (Pericles on seeing the daughter of Antiochus.)

The beauties of Europe at last appeared; grace was in their steps, and sensibility sat smiling in every eye.
GOLDSMITH'S Essays, Genius of Love.

GRACE.—As prodigal of all dear grace
As Nature was in making graces dear,
When she did starve the general world beside,
And prodigally gave them all to you.
SHAKSPERE.—Love's Labour's Lost, Act II. Scene I.
(Boyet to the Princess of France.)

Snatch a grace beyond the reach of art.
POPE.—On Criticism, Line 153.

1. For grace thou wilt have none.
2. What—none?
1. No, by my troth! not so much as will serve to be prologue to an egg and butter.
SHAKSPERE.—King Henry IV., Part I. Act I. Scene 2. (Falstaff and Prince Henry.)

GRACE AT MEALS.—A thankless feeder is a thief, his feast
A very robbery, and himself no guest.
VAUGHAN.—Rules and Lessons, V. 17.

Some hae meat that canna eat,
And some would eat that want it;
But we hae meat, and we can eat,
Sae let the Lord be thankit.
BURNS.—Grace before Meat.

GRACED.—Graced, as thou art, with all the power of words,
So known, so honour'd at the House of Lords.
POPE.—To Murray, Epistle VI. Line 48.

GRACES.—He, on his side
Leaning half-raised, with looks of cordial love
Hung over her enamour'd, and beheld
Beauty, which, whether waking or asleep,
Shot forth peculiar graces.
MILTON.—Paradise Lost, Book V. Line 11.

GRAFTING.—Where the sharp thistle springs implant the corn,
And graft the rose upon the springing thorn.
ANONYMOUS.—To Fielding, on the revival of the Intriguing Chambermaid.

As fruits, ungrateful to the planter's care,
On savage stocks inserted, learn to bear.
POPE.—Essay on Man, Epistle II. Line 181.

GRAFTING.—You see, sweet maid, we marry
A gentle scion to the wildest stock;
And make conceive a bark of baser kind
By bud of nobler race.
This is an art
Which does mend nature—change it rather: but
The art itself is nature.
SHAKSPERE.—Winter's Tale, Act IV. Scene 3.
(Polixenes to Perdita.)

GRANDSIRE.—And the gay grandsire, skill'd in gestic lore,
Has frisk'd beneath the burden of threescore.
GOLDSMITH.—The Traveller, Line 253.

GRAPES.—Depending vines the shelving caverns screen,
With purple clusters blushing through the green.
POPE.—The Odyssey, Book V. Line 88.

GRATITUDE.—For *that* our Maker has too largely given,
Should be returned in gratitude to heaven.
POMFRET.—The Choice.

GRAVE.—From grave to light; from pleasant to severe.
DRYDEN.—Boileau's Art of Poetry, Canto 1.

From grave to gay, from lively to severe.
POPE.—Essay on Man, Epistle IV. Line 380.

In yonder grave a Druid lies.
COLLINS.—Ode on Thomson's Death.

Death ends our woes.
And the kind grave shuts up the mournful scene.
DRYDEN.—The Spanish Friar, Act V.

Who's a prince or beggar in the grave?
OTWAY.—Windsor Castle, Line 265.

Poor bird, who now that darksome bourne
Has pass'd, whence none can e'er return.
CATULLUS.—The Grave, III. II. (Ramage, IV.)
SHAKSPERE.—Hamlet, Act III. Scene 1.

One destin'd period men in common have,
The great, the base, the coward, and the brave,
All good alike for worms, companions in the grave.
LANSDOWN.—On Death.

The grave, dread thing!
Men shiver when thou'rt named: Nature appall'd
Shakes off her wonted firmness.
BLAIR.—The Grave, Line 9.

GRAVE-DIGGER.—*Ham.* Hath this fellow no feeling of his business, that he sings at grave-making?
Hor. Custom hath made it in him a property of easiness.
SHAKSPERE.—Hamlet, Act V. Scene 1.

GRAVEL.—'Tis good for us to live in gravel-pits, but not for gravel-pits to live in us; and a man in this case should leave no stone unturned.
SWIFT.—Journal to Stella, Letter 34.

GRAY.—Too poor for a bribe, and too proud t' importune,
He had not the method of making a fortune;
Could love and could hate, so was thought something odd;
No very great wit, he believ'd in a God;
A post or a pension he did not desire,
But left church and state to Charles Townshend and squire.
GRAY.—Of Himself.

GRAY-HAIRS.—Then shall ye bring down my gray-hairs with sorrow to the grave.
GENESIS, Chap. xlii. Ver. 38.

This dishonour in thine age,
Will bring thy head with sorrow to the ground.
SHAKSPERE.—King Henry VI., Part II. Act II. Scene 3. (Gloster on the Banishment of his Wife.)

GREAT.—He that once is good, is always great.
BEN JONSON.—The Forest, to Lady Aubigny.

High stations *tumults*, but not *bliss* create;
None think the great unhappy, but the great.
DR. YOUNG.—Love of Fame, Sat. I. Line 237.

In the perfum'd chamber of the great.
SHAKSPERE.—King Henry IV., Part II. Act III. Scene 1. (Apostrophe to Sleep.)

In joys, in grief, in triumphs, in retreat,
Great always, without aiming to be great.
ROSCOMMON.—(Dr. Chetwood to the Earl.)

He's only great who can himself command.
LANSDOWN.—An Imitation, etc., Line 12.

'Tis phrase absurd to call a villain great.
POPE.—Essay on Man, Epi. IV. Line 230.

"Here lies the great"—false marble! where?
Nothing but small and sordid dust lies there.
COWLEY.—Life and Fame.

GREATNESS.—Nay, then, farewell!
I have touch'd the highest point of all my greatness;
And from that full meridian of my glory,
I haste now to my setting. I shall fall
Like a bright exhalation in the evening,
And no man see me more.

SHAKSPERE.—King Henry VIII., Act III. Scene 2.
(Wolsey on his Fall.)

'Tis, alas, the poor prerogative
Of greatness to be wretched, and unpitied—

CONGREVE.—The Mourning Bride, Act I. Scene 1.

In my stars I am above thee; but be not afraid of greatness; some are born great, some achieve greatness, and some have greatness thrust upon them.

SHAKSPERE.—Twelfth Night, Act II. Scene 5.
(Malvolio reading a letter.)

GREECE.—The isles of Greece, the isles of Greece!
Where burning Sappho loved and sung,
Where grew the arts of war and peace,—
Where Delos rose, and Phœbus sprung!
Eternal summer gilds them yet,
But all, except their sun, is set.

BYRON.—Don Juan, Canto III., the song following Stanza 86.

From Egypt, as its progress made to Greece,
Wrapp'd in the fable of the Golden Fleece.

DENHAM.—Progress of Learning, Line 21.

GREEK.—Beside, 'tis known he could speak Greek,
As naturally as pigs squeak.

BUTLER.—Hudibras, Part I. Canto I. Line 51.

When Greeks joined Greeks, then was the tug of war.

LEE.—Alexander the Great, Act IV. Scene 2.

1. Did Cicero say anything?
2. Ay, he spoke Greek.
1. To what effect?
2. Nay, an I tell you that I'll ne'er look you i' th' face again; but those that understood him smiled at one another, and shook their heads; but, for my own part, it was Greek to me.

SHAKSPERE.—Julius Cæsar, Act I. Scene 2.
(Cassius and Casca.)

1. But did you understand 'em, brother?
2. I tell you, no. What does that signify? the very sound's a sufficient comfort to an honest man.

COLLEY CIBBER.—Love Makes a Man, Act I.

GREEK.—Old Homer taught us thus to speak;
If 'tis not sense, at least 'tis Greek.
PRIOR.—Alma, Canto III. Line 7.

GREENLAND.—From Greenland's icy mountains,
From India's coral strand,
Where Afric's sunny fountains
Roll down their golden sand.
BISHOP HEBER.—Missionary Hymn

GRIEF.—To this sad shrine, whoe'er thou art! draw near,
Here lies the friend most lov'd, the son most dear;
Who ne'er knew joy but friendship might divide,
Or gave his father grief but when he died.
POPE.—Epitaph on Harcourt.
RAMAGE.—Beautiful Thoughts from the French, 378.

Alas! alas! what grief is this for Greece.
HOMER.—The Iliad, Book I., Line 302.
(*Lord Derby.*)

Every one can master a grief but he that has it.
SHAKSPERE.—Much Ado About Nothing, Act III Scene 2. (Benedick to Claudio.)

'Tis better to be lowly born,
And range with humble livers in content,
Than to be perk'd up in a glistering grief,
And wear a golden sorrow.
SHAKSPERE.—King Henry VIII., Act II. Scene 3.
(Anne Bullen to an Old Lady.)

Some griefs are med'cinable.
SHAKSPERE.—Cymbeline, Act III. Scene 2.
(Imogen on receiving a Letter from her Husband.)

Where the greater malady is fix'd,
The lesser is scarce felt.
SHAKSPERE.—King Lear, Act III. Scene 4
(The King to Kent.)

When remedies are past, the griefs are ended.
SHAKSPERE.—Othello, Act I. Scene 3.
(The Duke to Brabantio.)

What's gone, and what's past help,
Should be past grief.
SHAKSPERE.—Winter's Tale, Act III. Scene 2.
(Paulina to a Lord.)

In the first days
Of my distracting grief, I found myself—
As women wish to be who love their lords.
HOME.—Douglas, Act I. Scene 1.

GRIN.—His comrades' terrors to beguile,
Grinn'd horribly a ghastly smile.
CHURCHILL.—The Ghost, Book II.

He ceas'd for both seem'd highly pleas'd, and
Death grinn'd horrible a ghastly smile, to hear
His famine should be fill'd, and blest his maw
Destin'd to that good hour.
MILTON.—Par. Lost, Book II. Line 846.

Not even one was willing to imitate a dog when provoked; if they didn't laugh, they might at least have grinn'd with their teeth.
RILEY'S Plautus.—The Captive, Act III. Scene 1. Page 448.

They grin like a dog, and run about through the city.
PSALM lix. Ver. 6.

GROUND.—1. How came he mad?
2. Very strangely they say.
1. How strangely?
2. 'Faith e'en with losing his wits.
1. Upon what ground?
2. Why, here in Denmark.
SHAKSPERE.—Hamlet, Act V. Scene 1.
(Hamlet, and the First Clown.)

GROVE.—Grove nods at grove, each alley has a brother,
And half the platform just reflects the other.
POPE.—Moral Essays, IV. (To Burlington.)

Star nods to star, each system has its brother,
And half the universe reflects the other.
Rev. GEORGE GILFILLAN.—A Parody on the above.

Fool beckons fool, and dunce awakens dunce.
CHURCHILL.—Apology, Line 42.

GROVES.—But a house is much more to my taste than a tree.
And for groves—O! a good grove of chimneys for me!
MORRIS.—A Song.

GROW.—Grow in silence and in silence perish.
LONGFELLOW.—The Spanish Student, Act II. Scene 4.

GRUDGE.—If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
SHAKSPERE.—Merchant of Venice, Act I. Scene 3.
(Shylock's Malice.)

GRUEL.—Hail! water-gruel, healing power,
Of easy access to the poor;
Thy help love's confessors implore,
And doctors secretly adore.
GREEN.—The Spleen, Line 55.

GUARDIAN.—A guardian-angel o'er his life presiding,
Doubling his pleasures, and his cares dividing.
ROGERS.—Human Life.

GUEST.—Unbidden guests
Are often welcomest when they are gone.
SHAKSPERE.—King Henry VI., Part I. Act II. Scene 2. (Bedford to Talbot.)

A pretty woman is a welcome guest.
BYRON.—Beppo, Stanza 33.

GUIDE.—Thou wert my guide, philosopher, and friend.
POPE.—Essay on Man, Epi. IV. Line 390.

GUILT.—The only art her guilt to cover,
To hide her shame from ev'ry eye;
To give repentance to her lover,
And wring his bosom—is to die.
GOLDSMITH.—The Vicar of Wakefield. (Olivia's Song.)

Guilt's a terrible thing.
BEN JONSON.—Bartholomew Fair, Act IV. Scene 1.

GULL.—Yet 'tis a gull,
An arrant gull, with all this.
SCOTT.—Peveril of the Peak, Chap. XXVII.

HABIT.—Habit gives endurance, and fatigue is the best nightcap.
KINCAID.—Rifle Brigade, Page 47.

How use doth breed a habit in a man!
SHAKSPERE.—Two Gentlemen of Verona, Act V. Scene 4. (Valentine in the Forest.)

Ill habits gather by unseen degrees,
As brooks make rivers, rivers run to seas.
DRYDEN.—Pythagorean Phil., Book XV. Line 155.

As brooks, devour'd by rivers, lose their names.
MASSINGER.—Duke of Milan, Act III. Scene 1.

HAGGARD.—If I do prove her haggard,
Though that her jesses were my dear heartstrings,
I'd whistle her off, and let her down the wind,
To prey at fortune.
SHAKSPERE.—Othello, Act III. Scene 3. (The Moor alone, his jealousy increasing.)

HAIL.—Hail fellow! well met!
SWIFT.—My Lady's Lamentation.

HAIR.—Her golden hair stream'd free from band,
Her fair cheek rested on her hand,
Her blue eyes sought the west afar,
For lovers love the Western star.
SCOTT.—Last Minstrel, Canto III. Stanza 24.

HAIR.— Her head was bare,
But for her native ornament of hair;
Which in a simple knot was tied above,
Sweet negligence unheeded bait of love.
DRYDEN.—Meleager and Atalanta.

HALCYON.—Alcedonia—days of calm.
RILEY'S Plautus, Vol. II. Page 306, where see an amusing note on this title; quoting Ovid's Met., Book XI. Line 744.

Birds of calm sit brooding on the charmed wave.
MILTON.—Odes, Hymn on the Nativity.

HALF.—Fools, not to know that half exceeds the whole!
ADDISON from HESIOD, Book I. Verse 40; Spectator No. 195; and Valpy's edition, translated by Elton

[A maxim often used by the ancients to recommend moderation. Hesiod advised his brother to prefer a friendly accommodation to an expensive lawsuit. "Agree with thine adversary quickly," says St. Matthew, Chapter v. 25; see also Banks's Translation of Hesiod, 76.]

Nothing is more true in political arithmetic, than that the same people with half a country is more valuable than the whole.
SPECTATOR, No. CC.

He was no fool
Who said the half is better than the whole.
ARMSTRONG.—A Day, Line 177.

HAND.—Will all great Neptune's ocean wash this blood
Clean from my hand? No! this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.
SHAKSPERE.—Macbeth, Act II. Scene 2.
(To his Lady.)

And turns the deep-dyed ocean into blood.
DR. YOUNG.—The Last Day, Book II. Line 296.

Thou mighty one, that with thy power hast turn'd
Green Neptune into purple.
BEAUMONT and FLETCHER.—The two Noble Kinsmen, Act V. Scene 1.

Connected as the hand and glove,
Is, madam, poetry and love.
LLOYD.—Epistle to a Friend.

Here is her hand, the agent of her heart,
SHAKSPERE.—Two Gent. of Verona, Act I. Sc. 3.
(Proteus reading Julia's Letter.)

And prate and preach about what others prove,
As if the world and they were hand and glove.
COWPER.—Table Talk, Line 178.

HANDSOME.—Handsome is, that handsome does.
GOLDSMITH.—Vicar of Wakefield, Chap. I.

He is gentle that doth gentle deeds.
Chaucer, Vol. I. Page 152. Wife of Bath, Prologue

HANGED.—If he be not born to be hanged, our case is miserable.
SHAKSPERE.—The Tempest, Act I. Scene 1. (Gonzalo.)

Go, go, begone, to save your ship from wrack;
Which cannot perish, having thee aboard,
Being destin'd to a drier death on shore.
SHAKSPERE.—Two Gentlemen of Verona, Act I. Scene 1.

I'll see thee hanged on Sunday first.
SHAKSPERE.—Taming of the Shrew, Act II. Scene 1 (Kate to Petruchio.)

Don Scipio. I'll have you hanged, you villain!
Spado. Hanged! dear sir, 'twould be the death of me.
O'KEEFFE.—Castle of Andalusia, Act III. Scene 4.

I'll see thee hang'd first.
BEAUMONT and FLETCHER.—Knight of the Pestle, Act I. Scene 4.
SUCKLING.—The Goblins, Act I.

What business had you to speak of a halter in a family where one of it was hanged?
CERVANTES.—Don Quixote.

HANGMAN.—The sleeping hangman ties the fatal noose,
Nor unsuccessful waits for dead men's shoes.
SWIFT.—On Dreams.

For obtaining suits: whereof
The hangman hath no lean wardrobe.
SHAKSPERE.—King Henry IV., Part I. Act I. Scene 2. (Falstaff to the Prince.)

HAPPINESS.—I think you the happiest couple in the world; for you're not only happy in one another, but happy in yourselves, and by yourselves.
CONGREVE.—The Double Dealer, Act II. Scene 2.

If solid happiness we prize,
Within our breast this jewel lies;
And they are fools who roam:
The world has nothing to bestow,
From our own selves our joys must flow,
And that dear hut, our home.
COTTON.—The Fireside, Verse 8.

HAPPINESS.—O, how bitter a thing it is to look into happiness through another man's eyes!

SHAKSPERE.—As You Like It, Act V. Scene 2. (Orlando.)

O hell! to choose love by another's eye!

SHAKSPERE.—Midsummer Night's Dream, Act I Scene 1. (Hermia to Lysander.)

True happiness ne'er entered at an eye;
True happiness resides in things unseen.

DR. YOUNG.—Night VIII., Line 1021

O happiness! our being's end and aim!
Good, pleasure, ease, content! whate'er thy name:
That something still which prompts th' eternal sigh,
For which we bear to live, or dare to die.

POPE.—Essay on Man, Epistle IV. Line 1.

The happy have whole days, and those they choose;
The unhappy have but hours, and those they lose.

COLLEY CIBBER.—The Double Gallant, Act V Scene I.

But happy they, the happiest of their kind,
Whom gentle stars unite, and in one fate
Their hearts, their fortunes, and their beings blend!

THOMSON.—Spring; near the end.

When two events propitious meet,
They make the span of life most sweet.

WHEELWRIGHT'S Pindar, 5th Isthmian Ode, Line 11

Happy the man, and he alone,
Who, master of himself, can say,
To-day at least hath been my own,
For I have clearly lived to-day:
Then let to-morrow's clouds arise,
Or purer suns o'erspread the cheerful skies.

FRANCIS' Horace, Book III. Ode 29; DRYDEN.—To Sir John Beaumont.

For next, a truth which can't admit
Reproof from Wisdom or from Wit,
To being happy here below,
Is to believe that we are so.

CHURCHILL.—The Ghost, Book IV. Line 285.

Happy the man, whom bounteous gods allow
With his own hands paternal grounds to plough.

COWLEY.—Epode, Ode II. Book V.

HAPPINESS.—Happy the man, whose wish and care
A few paternal acres bound,
Content to breathe his native air
In his own ground.
POPE.—Ode on Solitude, Verse 1.

How happy could I be with either,
Were t'other dear charmer away!
But, while ye thus tease me together,
To neither a word will I say.
GAY.—The Beggar's Opera, Act II. Scene 2.

Call no man happy.
SOPHOCLES.—Œdipus Tyrannus, Line 1529. (Translated by BUCKLEY.)
HERODOTUS.—(Ramage's Thoughts from Greek Authors, 143.)

He who is good is happy.
HABBINGTON.—Epi. to W. E.

HARP.—Harp not on that string.
SHAKSPERE.—King Richard III., Act IV. Scene 4. (Richard to Queen Elizabeth.)

HARPING.—Still harping on my daughter.
SHAKSPERE.—Hamlet, Act II. Scene 2. (Polonius to himself, in his trial of Hamlet's sanity.)

HARRY.—I saw young Harry, with his beaver on,
His cuisses on his thighs, gallantly arm'd,
Rise from the ground like feather'd Mercury,
And vaulted with such ease into his seat
As if an angel dropp'd down from the clouds,
To turn and wind a fiery Pegasus
And witch the world with noble horsemanship.
SHAKSPERE.—King Henry IV., Part I. Act IV Scene 1. (Sir Richard Vernon to Hotspur.)

HARVEST.—How many a female eye will roam
Along the road,
To see the load,
The last dear load of harvest home.
KIRKE WHITE.—Harvest Moon, Verse 3.

His chin, new reaped,
Shew'd like a stubble-land at harvest home.
SHAKSPERE.—King Henry IV., Part I. Act 1. Scene 3. (Hotspur's description of a finished Courtier.)

HARVEST.—Our rural ancestors, with little blest,
Patient of labour when the end was rest,
Indulg'd the day that hous'd their annual grain,
With feasts, and offerings, and a thankful strain.
POPE.—To Augustus, Epistle I. Line 241, Book II.

They joy before thee according to the joy in harvest.
ISAIAH, Chap. ix. Ver. 3.

HASTE.—Running together all about,
The servants put each other out,
Till the grave master had decreed,
The more haste, ever the worst speed.
CHURCHILL.—The Ghost, Book IV.

Farewell; and let your haste commend your duty.
SHAKSPERE.—Hamlet, Act I. Scene 2.
(The King to his Ambassador.)

Haste thee, Nymph, and bring with thee
Jest and youthful jollity,
Quips and cranks, and wanton wiles,
Nods and becks and wreathed smiles.
MILTON.—L'Allegro, Line 25.

HATE.—They shewed their favours to conceal their hates.
CHAPMAN.—Marlowe's Hero and Leander, 6th Sestiad.

I do hate him as I hate the devil.
BEN JONSON.—Every Man out of His Humour, Act I. Scene 1.

HAVOCK.—Cry "Havock," and let slip the dogs of war.
SHAKSPERE.—Julius Cæsar, Act III. Scene 1.
(Antony.)

And when our closer stripe has won the fray,
Then let them loose for havoc.
SOUTHEY.—Madoc, Pt. I. Battle, Line 43.

HAWK.—I know a hawk from a handsaw.
SHAKSPERE.—Hamlet, Act II. Scene 2.
(Hamlet to Guildenstern.)

HE.—He that wold not when he might,
He shall not when he wold-a.
ANONYMOUS.—The Baffled Knight, 2 Percy Rel. 363.

HE.—But sure 'tis pleasant as we walk, to see
The pointed finger—hear the loud *That's he,*
On every side.

PERSIUS.—Sat. I. Line 27; and there is a story of Demosthenes himself having confessed that he had taken great pleasure in hearing a tankerwoman say as he passed, "*This is that Demosthenes!*"

Ah 'tis sweet among the thickest
To be found out, and pointed at by *name.*

WOLCOT.—Ode 15, A. D. 1786.

HEALTH.—From labour health, from health contentment springs.

BEATTIE.—The Minstrel, Book I. Verse 13. Line 1.

Reason's whole pleasure, all the joys of sense,
Lie in three words, Health, Peace, and Competence:
But Health consists with Temperance alone;
And Peace, O Virtue! Peace is all thy own.

POPE.—Essay on Man, Epi. IV. Line 79.

Ah! what avail the largest gifts of Heaven,
When drooping health and spirits go amiss?
How tasteless then whatever can be given!
Health is the vital principle of bliss.

THOMSON.—Castle of Indolence, Canto II. Stanza 57.

HEAR.—Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frighted when a madman stares?

SHAKSPERE.—Julius Cæsar, Act IV. Scene 3. (Brutus and Cassius.)

Had I three ears I'd hear thee.

SHAKSPERE.—Macbeth, Act IV. Scene 1. (Macbeth to the Apparition.)

Pray hear what he says.

SWIFT.—Letter to Pope, August 30, 1716.

HEART.—The honest heart that's free frae a'
Intended fraud or guile,
However Fortune kick the ba'
Has aye some cause to smile.

BURNS.—Epi. To Davie, Verse 8.

The heart aye's the part aye,
That makes us right or wrang.

BURNS.—Verse 5.

HEART.—Alas! by some degree of woe
We every bliss must gain:
The heart can ne'er a transport know
That never feels a pain.
LYTTLETON.—A Song, A.D. 1732.

He hath a heart as sound as a bell, and his tongue is the clapper; for what his heart thinks his tongue speaks.
SHAKSPERE.—Much Ado About Nothing, Act III. Scene 2. (Don Pedro in praise of Benedick.)

1. O, Hamlet! thou hast cleft my heart in twain.
2. O throw away the worser part of it,
And live the purer with the other half.
SHAKSPERE.—Hamlet, Act III. Scene 4. (To his Mother.)

And nature gave thee, open to distress,
A heart to pity, and a hand to bless.
CHURCHILL.—Prophecy of Famine.

With every pleasing, every prudent part,
Say, what can Chloe want? She wants a heart.
POPE.—Moral Essays, Epi. II. Line 159.

The poor too often turn away unheard,
From hearts that shut against them with a sound
That will be heard in heaven.
LONGFELLOW.—The Spanish Student, Act II. sc. 1.

I will wear my heart upon my sleeve
For daws to peck at; I am not what I am.
SHAKSPERE.—Othello, Act I. Scene 1. (Iago to Roderigo before Brabantio's house.)

The turnpike road to people's hearts, I find,
Lies through their [mouths,] or I mistake mankind.
DR. WOLCOT.—Peter's Prophecy, ed. 1790. Pa. 116.

Flattery's the turnpike road to Fortune's door.
WOLCOT.—Ode 10, Last Verse, A.D. 1785.

Heaven's sovereign saves all beings but himself
That hideous sight—a naked human heart.
DR. YOUNG.—Night III. Line 226.

Oh, tiger's heart, wrapp'd in a woman's hide!
SHAKSPERE.—King Henry VI., Part III. Act I. Scene 4. (York to Queen Margaret, who had induced Clifford to kill Rutland.)

In aught that tries the heart, how few withstand the proof!
BYRON.—Childe Harold, Canto II. Stanza 66.

HEART.—The day drags through, though storms keep out the sun;
And thus the heart will break, yet brokenly live on.
BYRON.—Childe Harold, Canto III. Stanza 32.

Never morning wore
To evening, but some heart did break.
TENNYSON.—In Memoriam, 6, Verse 2.

Leap hearts to lips, and in our kisses meet.
FLETCHER.—Love's Cure, Act III. Scene 2.

The precious porcelain of human clay.
BYRON.—Don Juan, Canto IV. Stanza 11.

None but God can satisfy the longings of an immortal soul; that as the heart was made for Him, so He only can fill it.
TRENCH.—On the Prodigal Son, Page 381, Ed. 9.

Do you think that any one can move the heart but He that made it?
JOHN LYLY.—Euphues, Page 344, (Reprint 1868.)

Who made the heart, 'tis He alone,
Decidedly can try us,
He knows each chord—its various tone
Each spring its various bias:
Then at the balance let's be mute,
We never can adjust it;
What's done we partly may compute,
But know not what's resisted.
BURNS.—Address to the Unco Guid, Verse 8.

HEAVEN.—But heaven hath a hand in these events;
To whose high will we bound our calm contents.
SHAKSPERE.—King Richard II., Act V. Scene 2.

'Twas whisper'd in Heaven, 'twas mutter'd in Hell,
And echo caught faintly the sound as it fell;
On the confines of earth 'twas permitted to rest,
And the depths of the ocean its presence confess'd.
BYRON.—An Epigram on the Letter H.

A heaven on earth I have won, by wooing thee.
SHAKSPERE.—All's Well that Ends Well, Act IV. Scene 2. (Bertram to Diana.) And see MILTON, Paradise Lost, Book IV. Line 208.

Heaven is above all yet; there sits a judge
That no king can corrupt.
SHAKSPERE.—King Henry VIII., Act III. Scene 1. (Queen Katherine.)

There's nothing true but Heaven.
THOMAS MOORE.—World a fleeting Show

HEDGES.—For by old proverbs it appears
That walls have tongues, and hedges ears.
SWIFT.—Pastoral Dialogue.

HEIR.—Mated with a squalid savage
What to me were sun or clime?
I the heir of all the ages
In the foremost files of time.
TENNYSON.—Locksley Hall, Verse 89.

I the heir of all the globes and sceptres mankind bows to.
MASSINGER.—Duke of Florence, Act I. Scene 1.

HELL.—The hungry wretch of a Greek would attempt heaven even were you to bid him.
JUVENAL.—Quoted by Riley in his Clas. Dict. 137.

All things the hungry Greek exactly knows:
And bid him go to heaven, to heaven he goes.
JUVENAL.—Sat. III. (Dryden's Transl.)

And bid him go to hell, to hell he goes.
DR. JOHNSON.—London, Line 116.

In hope to merit heaven by making earth a hell.
BYRON.—Childe Harold. Canto I. Stanza XX. Line 9.

Hell's court is built deep in a gloomy vale,
High walled with strong damnation, moated round
With flaming brimstone.
DR. JOSEPH BEAUMONT.—Hell, Verse 1.

There is in hell a place stone-built throughout,
Called Malebolgë, of an iron hue,
Like to the wall that circles it about.
DANTE.—Inferno. Canto XVIII. Line 1. (Wright's Transl.)

Hell is empty,
And all the devils are here.
SHAKSPERE.—The Tempest, Act I. Scene 2. (Ariel to Prospero.)

Hell is full of good meanings and wishings.
HERBERT.—*Jacula Prudentum.*

Hell is paved with good intentions.
BOSWELL'S JOHNSON.—April, 1775.

HELP.—Help your lame dog o'er the stile.
SWIFT.—Whig and Tory.

'Tis not enough to help the feeble up,
But to support him after.
SHAKSPERE.—Timon of Athens, Act I. Scene 1. (Timon to Ventidius's servant.)

HENPECKED.—Cursed be the man, the poorest wretch in life,
The crouching vassal to the tyrant wife,
Who has no will but by her high permission;
Who has not sixpence but in her possession:
Who must to her his dear friend's secret tell;
Who dreads a curtain lecture worse than hell.
Were such the wife had fallen to my part,
I'd break her spirit, or I'd break her heart.
BURNS.—The Henpecked Husband.

HERE AND THERE.—If this *here's* suffer'd, and if that *there* fool,
May, when he pleases, send us all to school;
Why then our only business is outright
To take our caps, and bid the world good-night.
CHURCHILL.—Independence, Line 321.

HERMIT.—Far in a wild, unknown to public view,
From youth to age a reverend hermit grew;
The moss his bed, the cave his humble cell,
His food the fruits, his drink the crystal well,
Remote from man, with God he pass'd the days;
Prayer all his business—all his pleasure praise.
PARNELL.—The Hermit.

HERO.—No man is a hero to his valet.
FRENCH SAYING.
[But it may be traced to an earlier period. Ramage's Thoughts from the French.]

His mien, his speech,
Were sweetly simple———
But, when the matter match'd his mighty mind,
Up rose the hero; on his piercing eye
Sat observation; on each glance of thought
Decision followed.
HOME.—Douglas, Act III. Scene 1.

HEROES.—Heroes are much the same, the point's agreed,
From Macedonia's madman to the Swede.
POPE.—Essay on Man, Epi. IV. Line 219.

HESPERUS.—Oh, Hesperus! thou bringest all good things—
Home to the weary, to the hungry cheer———
Whate'er our household gods, protect of dear,
Are gather'd round us by the look of rest;
Thou bring'st the child, too, to the mother's breast.
BYRON.—Don Juan, Canto III. Stanza 107.

HILLS.—Hills peep o'er hills; and alps on alps arise!
POPE.—On Criticism, Line 232.

HILLS.—O'er many a frozen, many a fiery alp,
Rocks, caves, lakes, fens, bogs, dens, and shades of death.
MILTON.—Paradise Lost, Book XXI. Line 620.

HINDER.—They hinder one another in the crowd,
And none are heard, whilst all would speak aloud.
COWLEY.—To the Bishop of Lincoln.

HINDMOST.—The race by vigour, not by vaunts is won,
So take the hindmost h——, he said, and run.
POPE.—The Dunciad, Book II. Line 60.

Then horn for horn they stretch an' strive,
Deil tak' the hindmost! on they drive,
Till a' their weel-swall'd kytes belyve
Are bent like drums.
BURNS.—To a Haggis, Verse 4.

HINT.—Upon this hint I spake.
SHAKSPERE.—Othello, Act I. Scene 3.
(Othello's Vindication.)

HIP.—I'll have our Michael Cassio on the hip.
SHAKSPERE.—Othello, Act II. Scene 1.
(Iago plotting against the Moor and Cassio.)

HISS.—A dismal universal hiss, the sound of public scorn.
MILTON.—Paradise Lost, Book X.

And scaly dragons hiss, and lions roar,
Where wisdom taught, and music charm'd before.
LILLO.—Fatal Curiosity, Act I. Scene 1.

HISTORY.—I will answer you by quoting what I have read somewhere or other, in Dionysius Halicarnassensis. I think that history is philosophy teaching by examples.
BOLINGBROKE.—On the Study and Use of History Letter II. Vol. III. Page 323.

Read their history in a nation's eyes.
GRAY.—Elegy in a Churchyard, Verse 16.

There is a history in all men's lives,
Figuring the nature of the time deceas'd;
The which observ'd, a man may prophesy,
With a near aim, of the main chance of things
As yet not come to life; which in their seeds,
And weak beginnings, lie intreasured.
SHAKSPERE.—King Henry IV., Part II. Act III. Scene 1. (Warwick to King Henry.)

1 And what's her History?
2. A blank, my lord.
SHAKSPERE.—Twelfth Night, Act II. Scene 4.
(The Duke and Viola.)

HISTORY.—Where shall I hide my forehead and my eyes!
For now I see the true old times are dead.
TENNYSON.—Morte D'Arthur.

HIT.—A hit, a very palpable hit.
SHAKSPERE.—Hamlet. Act V. Scene 2.
(Osrick to Hamlet and Laertes.)

HOARSE.—Warwick is hoarse with calling thee.
SHAKSPERE.—King Henry VI., Part II. Act V.
Scene 2. (Warwick calling for Clifford.)

HOG.—But for one piece they thought it hard
From the whole hog to be debarr'd.
COWPER.—Love of the World Reproved.

HOHENLINDEN.—On Linden when the sun was low,
All bloodless lay th' untrodden snow,
And dark as winter was the flow
Of Iser, rolling rapidly.
CAMPBELL.—Verse 1.

The combat deepens. On ye brave,
Who rush to glory, or the grave!
Wave Munich! all thy banners wave,
And charge with all thy chivalry.
CAMPBELL.—Verse 6.

HOLE.—If I find a hole in his coat, I will tell him my mind.
SHAKSPERE.—King Henry V., Act III., Scene 6.
(Fluellen to Gower.)

HOLE.—If there's a hole in a' your coats,
I rede ye tent it;
A chield's amang you takin' notes,
And, faith, he'll prent it.
BURNS.—Captain Grose.

HOLIDAY.—Awhile to work, and, after, holiday.
SHAKSPERE.—King Richard II., Act III. Scene 1.
(Bolingbroke to York and others at Bristol.)

HOLINESS.—Never poor lady had so much unbred holiness
About her person: I am never drest
Without a sermon.—I must show
Texts for the fashions of my gowns.
She works religious petticoats; for flowers
She'll make church histories.
MAYNE.—The City Match, Act II. Scene 2.

HOME.—The next way home 's the farthest way about.
QUARLES.—Book IV. Epigram No. 2.

HOME.—There's a strange something, which without a brain
Fools feel, and which e'en wise men can't explain,
Planted in man, to bind him to that earth,
In dearest ties, from whence he drew his birth.

CHURCHILL.—The Farewell, Line 63.

For the whole world, without a native home,
Is nothing but a prison of larger room.

COWLEY.—To the Bishop of Lincoln.

Sir Walter Rawleigh, on his return to prison, while some were deploring his fate, said, that "the world itself is but a larger prison, out of which some are daily selected for execution."

DISRAELI.—Curiosities of Literature, Vol. III. Page 126.

Thou art my prison, and my home's above.

QUARLES.—Book IV. Emblem II. Verse 2.

Home of the Homeless.

LONGFELLOW.—Evangeline, alluding to the almshouses.

Friend of the Friendless, oh! abide with me.

KEBLE.

O'er hill, dale, and woodland, with rapture we roam;
Yet returning, still find the dear pleasures at home;
Where the cheerful good-humour gives honesty grace,
And the heart speaks content in the smiles of the face.

LLOYD.—Arcadia, Scene 1.

Breathes there the man with soul so dead,
Who never to himself hath said,
This is my own, my native land!
Whose heart hath ne'er within him burn'd,
As home his footsteps he hath turn'd,
From wandering on a foreign strand!

SCOTT.—Lay of the Last Minstrel, Canto VI Stanza 1.

Home is the resort
Of love, of joy, of peace and plenty, where,
Supporting and supported, polish'd friends
And dear relations mingle into bliss.

THOMSON.—Autumn, Line 65.

The duteous son, the sire decay'd,
The modest matron, and the blushing maid,
Forced from their homes, a melancholy train,
To traverse climes beyond the western main;
Where wild Oswego spreads her swamps around,
And Niagara stuns with thundering sound.

GOLDSMITH.—The Traveller, Line 407.

HOME.—There is no place like home.

J. Howard Payne.—A Song, "Home, Sweet Home."

1. What happy gale
Blows you to Padua here, from old Verona?
2. Such wind as scatters young men through the world,
To seek their fortunes farther than at home,
Where small experience grows.

Shakspere.—Taming of the Shrew, Act I. Scene 2. (Hortensio to Petruchio.)

Home-keeping youth have ever homely wits.

Shakspere.—Two Gentlemen of Verona, Act I Scene 1. (Valentine to Proteus.)

HOMER.—In long works sleep will sometimes surprise;
Homer himself hath been observed to nod.

Roscommon.—Art of Poetry

The blind old man of Scio's Rocky Isle.

Byron.—The Bride of Abydos, Canto II. Stanza 2.

HONEST.—An honest man, close-buttoned to the chin,
Broad cloth without, and a warm heart within.

Cowper.—Epistle to Joseph Hill.

If an honest man, Nature has forgot to labour it upon your countenance.

Scott.—Peveril of the Peak, Chap. XL.

If he were
To be made honest by an act of parliament,
I should not alter in my faith of him.

Ben Jonson.—The Devil is an Ass, Act IV. Scene I

Take note, take note, O world!
To be direct and honest is not safe.

Shakspere.—Othello, Act III. Scene 8. (Iago to the Moor.)

An honest man's the noblest work of God.

Pope.—Essay on Man, Epistle IV. Line 247.

Auld Ayr, wham ne'er a town surpasses
For honest men and bonnie lassies.

Burns.—Tam O'Shanter.

Athol's honest men,
And Athol's bonnie lassies.

Burns.—Petition of Bruar Water.

HONEY.—But they whom truth and wisdom lead
Can gather honey from a weed.

Cowper.—The Pine-Apple and Bee, Line 35.

HONOUR.—You stand upon your honour! Why, thou unconfinable baseness, it is as much as I can do to keep the terms of my honour precise. I myself sometimes, leaving the fear of heaven on the left hand, and hiding mine honour in my necessity, am fain to shuffle, to hedge, and to lurch; and yet you——!

SHAKSPERE.—Merry Wives of Windsor, Act II. Scene 2. (Falstaff to Pistol.)

Honour pricks me on. Yea; but how—if honour pricks me off when I come on—how then? Can honour set to a leg? No. Or an arm? No. Or take away the grief of a wound? No. Honour hath no skill in surgery then? No. What is honour? A word. What is that word, honour? Air. A trim reckoning! Who hath it? He that died o' Wednesday. Doth he feel it? No. Doth he hear it? No. Is it insensible, then? Yea, to the dead. But will it not live with the living? No. Why? Detraction will not suffer it:—therefore, I'll none of it: Honour is a mere scutcheon, and so ends my catechism.

SHAKSPERE.—King Henry IV., Part 1. Act V. Scene 1. (Falstaff.)

His honour rooted in dishonour stood,
And faith unfaithful kept him falsely true.

TENNYSON.—Idylls of the King. Elaine.

[Elaine, page 192. MOXON, ed. 1867. Sir Lancelot was bound to the Queen by a guilty love (which Arthur, however, thought to be but knightly devotion.)

Elaine conceived an affection for Lancelot which he discovered but did not return; for the false love steeled his heart to the true. He was *loyal*, but to a *bad cause;* no unusual thing. The Rev. T. W. S.]

Honour's a *lease* for *lives* to *come*,
And cannot be extended from
The *legal tenant;* 'tis a chattel
Not to be forfeited in battle.

BUTLER.—Hudibras, Part I. Canto III. Verse 1043.

How vain that second life in others' breath,
The *estate* which will inherit after death!
Ease, health, and life, for this they must resign,
Unsure the *tenure*, but how vast the *fine!*

POPE.—The Temple of Fame, Line 505.

Fame is a *revenue payable only to our ghosts.*

SIR GEORGE MACKENZIE.—Preferring solitude to public enjoyment.

Give me, kind heaven, a private station,
A mind serene for contemplation:
Title and profit I resign;
The post of honour shall be mine.

GAY.—Fable II. Part II. Line 69.

HONOUR.—Content thyself to be obscurely good;
When vice prevails, and impious men bear sway,
The post of honour is a private station.
ADDISON.—Cato, Act IV. (Cato to Juba.)

Honour's a sacred tie, the law of kings—
It ought not to be sported with.
ADDISON.—Cato, Act II. (Juba to Syphax.)

Honour and shame from no condition rise;
Act well your part—there all the honour lies.
POPE.—Essay on Man, Epi. IV. Line 198.

Men were nice in honour in those days.
And judged offenders well. And he that sharp'd,
And pocketed a prize by fraud obtain'd,
Was mark'd and shunn'd as odious.
COWPER.—The Task, Book III. Line 85.

But now, yes now,
We are become so candid and so fair,
So liberal in construction, and so rich
In Christian charity, a good-natured age!
That they are safe, sinners of either sex,
Transgress what laws they may.
COWPER.—The Task, Book III. Line 91.

Life's but a word, a shadow, a melting dream,
Compar'd to essential and eternal honour.
FLETCHER.—Love's Cure, Act V. Scene 3.

I would not love thee, dear, so much,
Loved I not honour more.
LOVELACE.—To Lucasta, on going to the wars.

Where honour calls, and justice points the way.
T. WHARTON.—Triumph of Isis, Line 59.

If honour calls, where'er she points the way,
The sons of honour follow, and obey.
CHURCHILL.—The Farewell, Line 67.

Better to die ten thousand deaths
Than wound my honour.
ADDISON.—Cato, Act I. Scene 4.

This day beyond its term my fate extends,
For life is ended when our honour ends.
GOLDSMITH.—Prol. by Laberius, last Line

When honour's lost, 'tis a relief to die;
Death's but a sure retreat from infamy.
GARTH.—The Dispensary, Canto V. Line 321.

HONOUR.—Judge me, ye powers! let fortune tempt or frown,
I stand prepared, my honour is my own.
LANDSDOWNE.—Verses written in 1690.

1. Pray, now, what may be that same bed of honour?
2. O, a mighty large bed, bigger by half than the great bed at Ware—ten thousand people may lie in it together, and never feel one another.
FARQUHAR.—The Recruiting Officer, Act I. Scene 1

HONOURING.—Prithee, Trim, what dost thou mean by "*honouring thy father and mother?*"
Allowing them, an' please your honour, three-halfpence a-day out of my pay, when they grow old.
STERNE.—Tristram Shandy, Vol. V. Chap. XXIII.

HONOURS.—This is the state of man: To-day he puts forth
The tender leaves of hope, to-morrow blossoms,
And bears his blushing honours thick upon him.
SHAKSPERE.—King Henry VIII., Act III. Scene 2.
(Wolsey's Soliloquy on his fall.)

Honours don't always change the man.
LE SAGE.—Gil Blas, Book IV. Chap. 6.

[MANNERS first Lord of Rutland, said to SIR THOMAS MORE on his being made Chancellor, "*Honores mutant* MORES;' "No my Lord, said Sir Thomas, "The pun will do much better in English, "*Honours* change *Manners.*"]

HOOK.—Through thick and thin, both over bank and bush,
In hopes her to attain by hook or crook.
SPENSER.—Fairy Queen, Book III. Canto 1.

HOOP.—When Celia struts in man's attire,
She shows too much to raise desire;
But from the hoop's bewitching round,
The very shoe has power to wound.
ED. MOORE.—The Spider and Bee, Line 27.

HOPE.—Hope springs eternal in the human breast,
Man never is, but always to be blest.
POPE.—Essay on Man, Epi. I. Line 95.

'Tis not for mortals always to be blest.
ARMSTRONG.—Art of Preserving Health, Book IV Line 260.

Hope springs exulting on triumphant wing.
BURNS.—The Cottar's Saturday Night.

Hope never comes that comes to all.
MILTON.—Paradise Lost, Book I. Line 66.

And quiet never comes that comes to all.
JUVENAL.—Sat. VI. Line 268. (Gifford.)

HOPE.—What a fine thing hope is!
LE SAGE.—Gil Blas, Book IX. Chap. VII.

Auspicious Hope! in thy sweet garden grow
Wreaths for each toil, a charm for every woe.
CAMPBELL.—The Pleasures of Hope, Part I.

All, all forsook the friendless guilty mind,
But Hope, the charmer, linger'd still behind.
CAMPBELL.—The Pleasures of Hope, Part I.

Where an equal poise of hope and fear
Does arbitrate the event, my nature is
That I incline to hope, rather than fear.
MILTON.—Comus. SPENSER.—Book IV.
Canto VI. Stanza 37.

Hope humbly then; with trembling pinions soar;
Wait the great teacher, Death; and God adore,
What future bliss he gives not thee to know,
But gives that hope to be thy blessing now.
POPE,—Essay on Man, Epi. I. Line 91.

See some fit passion every age supply;
Hope travels through, nor quits us when we die.
POPE.—Essay on Man, Epi. II. Line 273

Fair liberty shriek'd out aloud,
And loud religion groan'd.
DENNIS.—On William III.

Hope for a season bade the world farewell,
And freedom shriek'd as Kosciusko fell!
CAMPBELL.—Pleasures of Hope, Part I.

see some sparkles of a better hope.
SHAKSPERE.—King Richard II., Act V. Scene 3
(Bolingbroke to Percy.)

Hopes and fears that equally attend.
COWLEY.—Constantia and Philetus, Verse 1.

Alike distracted between hope and fear.
COWLEY.—Ibid., Verse 18.

The wretch condemn'd with life to part,
Still, still on hope relies,
And every pang that rends the heart
Bids expectation rise.
Hope, like the glimmering taper's light,
Adorns and cheers the way;
And still, as darker grows the night,
Emits a brighter ray.
GOLDSMITH.—Song from the "Captivity.

HOPE.—The miserable have no other medicine
But only hope.
SHAKSPERE.—Measure for Measure, Act III. Scene 1. (Claudio to the Duke.)

Races, better than we, have leaned on wavering promise, having nought else but hope.
LONGFELLOW.—Tegner's Children of the Lord's Supper. (Races of People.)

Hope and fear alternate chase
Our course through life's uncertain race.
SCOTT.—Rokeby, Canto VI. Stanza 2.

This distant gleam of hope; this poor reversion.
LILLO.—Elmerick, Act II.

I beheld his body half wasted away with long expectation and confinement; and felt what kind of sickness of heart it was which arises from hope deferred.
STERNE.—Sent. Journey; the Captive.

The sickening pang of hope defer'd.
SCOTT.—Lady of the Lake, Canto III. Stanza 22.

Hope deferred maketh the heart sick.
PROVERBS, Chap. xiii. Ver. 12.

Strive against hope.
SHAKSPERE.—All's Well that Ends Well, Act I. Scene 3.

Hope against hope, and ask till ye receive.
JAS. MONTGOMERY.—The World before the Flood, Canto V.

Who against hope believed in hope.
ROMANS, Chap. iv. Ver. 18. (The faith of Abraham.)

Hope withering fled—and mercy sighed farewell!
BYRON.—The Corsair, Canto I.

In life's rough tide I sunk not down,
But swam till Fortune threw a rope,
Buoyant on bladders filled with hope.
GREEN.—The Spleen, Line 50.

While there is life, there's hope, he cried,
Then why such haste?—so groan'd and died.
GAY.—Fable 27. COLLEY CIBBER.—The Double Gallant, Act V. Scene 1.

Ægroto: dum anima est spes est.
CICERO.

HOPING.—This comes *hopping* that you are in good health, as I am at this present writing.
O'KEEFFE.—The Poor Soldier, Act II. Scene 1.

HORN OF PLENTY.—Nor yet his fury cool'd; 'twixt rage and scorn,
From my maim'd front he tore the stubborn horn,
This, heap'd with flowers and fruit, the Naiads bare,
Sacred to plenty, and the bounteous year.
GAY.—Achelous and Hercules.

HORRORS.—I have supp'd full with horrors.
SHAKSPERE.—Macbeth, Act V. Scene 5.
(Macbeth to Seyton.)

Making horror more deep by the semblance of mirth.
CAMPBELL.—Death-Boat of Heligoland, Line 6.

HORSE.—A horse! a horse! my kingdom for a horse!
SHAKSPERE.—King Richard III., Act V Scene 3.
(Richard at Bosworth.)

To horse, to horse! urge doubts to them that fear.
SHAKSPERE.—King Richard II., Act II. Scene 1.
(Ross to Northumberland, on starting for Ravensburg.)

Hast thou given the horse strength? hast thou clothed his neck with thunder? Canst thou make him afraid as a grasshopper? the glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength; he goeth on to meet the armed men. He mocketh at fear, and is not affrighted; neither turneth he back from the sword. The quiver rattleth against him, the glittering spear and the shield. He swalloweth the ground with fierceness and rage: neither believeth he that it is the sound of the trumpet. He saith among the trumpets, ha! ha! and he smelleth the battle afar off, the thunder of the captains, and the shouting.
JOB, Chap. xxxix. Ver. 19.

HOSPITALITY.—Hospitality, sitting with gladness.
LONGFELLOW.—Frithroff's Homestead. (From the Swedish.)

HOST.—I follow, mine host, I follow.
SHAKSPERE.—Merry Wives of Windsor, Act II. Scene 1. (Shallow to Host.)

1. Mine host of the Garter.
2. What says my bully-rook? Speak scholarly and wisely.
1. I sit at ten pounds a-week.
2. Thou'rt an emperor.
SHAKSPERE.—Merry Wives of Windsor, Act I. Scene 3. (Falstaff and Host at the Garter.)

HOSTAGES.—He that hath a wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief.

LORD BACON.—Essay VIII., Of Marriage and Single Life.

He that hath a wife and children, wants not business.

GEORGE HERBERT.—*Jacula Prudentum.*

How many pledges have you given to fortune?

ERASMUS.—Household of Sir Thomas More, Page 50.

HOT WATER.—My bottle of pale sherry, Dinah—place it on this side—there is a good girl; and Toby—get my jug with the hot water, and let it be boiling—and don't spill it on Lady Penelope, if you can help it, Toby.

No; for her ladyship has been in hot water to-day already, said the squire.

SCOTT.—St. Ronan's Well, Chapter IV.

HOUR.—It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lovers' vows
Seem sweet in every whisper'd word.

BYRON.—Parisina, Section 1.

Catch, then, oh! catch the transient hour,
Improve each moment as it flies;
Life's a short summer—man a flower,
He dies—alas! how soon he dies!

DR. JOHNSON.—An Ode on Winter, Verse 9.

But just as he began to tell,
The auld kirk-hammer strak the bell,
Some wee short hour ayont the twal,
Which raised us baith.

BURNS.—Death and Dr. Hornbook, Verse 31.

HOUSE.—This is none other but the house of God, and this is the gate of heaven.

GENESIS.—Chap. xxviii. Ver. 17.
(Jacob awaking out of sleep.)

This is the way to heaven.

DRYDEN.—The Æneid, Book IX.
(Apollo to Ascanius.)

Every kingdom divided against itself is brought to desolation; and a house divided against a house falleth.

ST. LUKE.—Chap. xi. Ver. 17.

HOUSE.—A city in sedition cannot be happy, nor can a house in which the masters are quarrelling.

YONGE'S Cicero.—De Finibus, Book I. Div. 17; and see King Richard II., Act IV. Scene 1.

His house, his home, his heritage, his lands,
The laughing dames in whom he did delight,
Whose large blue eyes, fair locks, and snowy hands,
Might shake the saintship of an anchorite.

BYRON.—Childe Harold, Canto I. Stanza 11.

HOUSES.—Old houses mended,
Cost little less than new before they're ended.

COLLEY CIBBER.—Prol. to the Double Gallant, Line 15.

HOW TO LIVE.—He knows to live who keeps the middle state,
And neither leans on this side nor on that.

POPE.—Book II. Satire II. Line 61.

But chiefly, thou,
Whom soft-ey'd pity once led down from heaven,
To bleed for man, to teach him how to live,
And, oh! still harder lesson! how to die.

DR. PORTEUS.—On Death. See title "Thought."

[The idea is Tickell's.]

HUMOURS.—In all thy humours, whether grave or mellow,
Thou'rt such a touchy, testy, pleasant fellow;
Hast so much wit, and mirth, and spleen about thee,
There is no living with thee, nor without thee.

MARTIAL.—Epigram XLVII. Line 12.

My life's a preparation but to leave thee:
Like one that seeks a door, I walk about thee:
With thee I cannot live! I cannot live without thee.

QUARLES.—Emblems, No. II. Book IV.

Forc'd to doat on thee thy own way,
I chide thee first and then obey;
Wretched when from thee, vex'd when nigh,
I with thee or without thee die.

PRIOR.—The Lady's Looking-glass.

HUNGER.—Hunger is the best seasoning for meat, and thirst for drink.

YONGE'S Cicero.—De Finibus, Book II. Div. 28 Page 165.

His thirst he slakes at some pure neighbouring brook,
Nor seeks for sauce where appetite stands cook.

CHURCHILL.—Gotham, Book III. Line 138.

HUNGRY.—1. Ah! I am not hungry now.
2. What do you mean by that, Mr. Placid? I insist on your being hungry.

MRS. INCHBALD.—Every One has His Fault, Act I. Scene 1.

HUSBAND.—A good husband makes a good wife at any time.

FARQUHAR.—The Inconstant, Act II.

As the husband is, the wife is:
Thou art mated with a clown,
And the grossness of his nature
Will have weight to drag thee down.

TENNYSON.—Locksley Hall, v. 24.

A corrupt nature which was continually ready to drag them down.

REV. CHAS. KINGSLEY, in Village Sermons, No. 10.

HUSH.—Hush! my dear, lie still and slumber;
Holy angels guard thy bed!
Heavenly blessings without number
Gently falling on thy head.

WATTS.—A Cradle Hymn.

HYPERION.—So excellent a king, that was, to this,
Hyperion to a Satyr.

SHAKSPERE.—Hamlet, Act I. Scene 2.
(On his Mother's marriage.)

"*Hesperion* curls, the front of *Job* himself!—
An eye like *March* to threaten *at* command!—
A station like *Harry* Mercury."

SHERIDAN.—The Rivals, Act IV. Scene 2.

HYPOCRISY.—You that would sell no man mustard to his beef on the Sabbath, and yet sold hypocrisy all your lifetime.

BEAUMONT and FLETCHER.—Love's Cure, Act II. Scene 1.

Hypocrisy is a sort of homage that vice pays to virtue.

FULLER.—ROCHEFOUCAULD.—See Ramage's Thoughts from the French, Page 286.

Hypocrisy with smiling grace,
And Impudence with brazen face.

ED. MOORE.—Trial of Selim.

HYSTERICS.—Oh, it gives me the *hydrostatics!*

SHERIDAN.—The Rivals, Act III. Scene 3.

IDLE—IDLER.—How various his employments, whom the world
Calls idle; and who justly, in return,
Esteems that busy world an idler too!
COWPER.—The Task, Book III. Line 352.

An idler is a watch that wants both hands,
As useless if it goes as when it stands.
COWPER.—Retirement, Line 681.

IDOLATRY.—The vain image, which the devotee
Classes as the god of his idolatry.
JAMES MONTGOMERY.—Greenland, Canto I., near the end.

IF.—Your If is the only peace-maker,—
Much virtue in If.
SHAKSPERE.—As You Like It, Act V., Scene 4. (Touchstone to Jaques.)

If the French should beat the English?—If the sun go out of the zodiac?
STERNE.—Tristram Shandy, Vol. V., Chap. XLIII.

IGNORANCE.—"O ye Gods," says a wise heathen, "deny us what we ask if it shall be hurtful to us, and grant us whatever shall be profitable for us, even though we do not ask it!"
FRANCIS' Horace, in a Note to Book I.

Not what we wish, but what we want,
Oh! let thy grace supply,
The good unask'd, in mercy grant;
The ill, though ask'd, deny.
MERRICK.—A Hymn, No CCXXV. in the Rev. W Mercer's Church Psalter.

[The idea is from the Greek, and the passage is given by Mr. Riley in his Dict. of Class. Quot., p. 537, where it is rendered "Father Jove, grant us good whether we pray for it or not, and avert from us evil, even though we pray for it." A prayer by an unknown poet highly commended by Plato. See his Alcibiades, ii. 5, in DR. RAMAGE'S Thoughts from Greek Authors.]

If I am right, Thy grace impart,
Still in the right to stay:
If I am wrong, oh teach my heart
To find that better way.
POPE.—The Universal Prayer, v. 8.

Lord, grant me one suit, which is this: deny me all suits which are bad for me.
FULLER.—Personal Meditations, 18.

So much does our true interest lie concealed from us.
RILEY'S Ovid's Meta., Page 211.

IGNORANCE.—We, ignorant of ourselves,
Beg often our own harms, which the wise Powers
Deny us for our good; so find we profit,
By losing of our prayers.
SHAKSPERE.—Antony and Cleo., Act II. Scene 1.
(Menecrates to Pompey.)

Seek not thou to find
The sacred counsels of Almighty mind;
Involv'd in darkness lies the great decree,
Nor can the depths of fate be pierc'd by thee.
POPE.—The Iliad, Book I. Line 704; Ibid. Book XXII. Line 17.

More to know—
Did never meddle with my thoughts.
SHAKSPERE.—The Tempest, Act I. Scene 2.
(Miranda to her father.)

Where ignorance is bliss,
'Tis folly to be wise.
GRAY.—Ode on Eton College.

Be ignorance thy choice, where knowledge leads to woe.
BEATTIE.—The Minstrel, Book II. St. 30, Line 9.

But ask not bodies doomed to die,
To what abode they go;
Since knowledge is but sorrow's spy,
It is not safe to know.
DAVENANT.—The Just Italian, Act V.

Heaven from all creatures hides the book of fate,
All but the page prescrib'd—their present state;
From brutes what men, from men what spirits know:
Or who could suffer being here below?
The lamb thy riot dooms to bleed to-day,
Had he thy reason, would he skip and play?
Pleas'd to the last, he crops the flow'ry food,
And licks the hand just raised to shed his blood.
POPE.—Essay on Man, Epi. I. Line 77.

The sheep was sacrific'd on no pretence,
But meek and unresisting innocence:
A patient, useful creature, born to bear,
The warm and woolly fleece, that cloth'd her murderer.
DRYDEN.—Pythagorean Phil.

Prithee, despatch,
The lamb entreats the butcher.
SHAKSPERE.—Cymbeline, Act III. Scene 4.

IGNORANCE.—A gentle lamb has rhetoric to plead,
And when she sees the butcher's knife decreed,
Her voice entreats him not to make her bleed.
DR. KING.—Mully of Mountown, Line 52.

And sweet it is in ignorance to be,
In that the will of God and ours agree.
WRIGHT'S Dante, Paradise, Canto XX. Line 136.

Let me not burst in ignorance!
SHAKSPERE.—Hamlet, Act I. Scene 4.
(Hamlet to the Ghost.)

In man's most dark extremity
Oft succour dawns from heaven.
SCOTT.—Lord of the Isles, Canto I. Stanza 20

We oft doubt
What the unsearchable dispose
Of highest wisdom brings about.
Oft he seems to hide his face,
But unexpectedly returns.
MILTON.—Samson Agonistes.

By outward show
Men judge of happiness and woe.
Shall ignorance of good and ill
Dare to direct th' eternal will?
GAY.—Fable XXXIX. Line 45.

Alas! regardless of their doom,
The little victims play!
No sense have they of ills to come,
No care beyond to-day.
GRAY.—Ode on Eton College, Stanza 6.

Ignorance with looks profound.
GRAY.—Ode for Music, Line 3.

1. I wonder you will magnify this madman;
You are old and should understand.
2. *Should*, say'st thou?
Thou monstrous piece of ignorance in office!
BEAUMONT and FLETCHER.—The Elder Brother, Act II. Scene 1.

Instruct the ignorant; to those that live
Under thy care, good rules and patterns give.
DENHAM.—On Prudence, Line 195.

ILIAD.—Iliads without a Homer.
ANONYMOUS.
[So called in allusion to the beautiful but anonymous ballad poetry of Spain. See the Second Lecture of Archbishop Trench, on the Study of Words.]

ILIAD.—Iliads in a nutshell.
H. Howard.—In Memory of Fletcher, the Dramatist. (Beaumont and Fletcher, Vol. I.)

An Iliad in a nutshell; a nutshell in an Iliad.
Swift.—The Tale of a Tub, Sec. 7.

[Pliny says that Cicero once saw the Iliad of Homer in a nutshell. See Disraeli's Cur. of Lit. Vol. I. Page 275, on Minute writing.]

ILLS.—Mark what ills the scholar's life assail,
Toil, envy, want, the patron, and the jail.
Dr. Johnson.—Vanity of Human Wishes, Line 159.

What ills from beauty spring.
Dr. Johnson.—Vanity of Human Wishes, Line 321.

Those ills that wait on all below,
Shall ne'er be felt by me;
Or gently felt, and only so,
As being shared with thee.
Cowper.—The Doves, Verse 5.

And makes us rather bear those ills we have
Than fly to others that we know not of.
Shakspere.—Hamlet, Act III. Scene 1.
(In his famous Soliloquy.)

Keep what you've got; the evil that we know is the best.
Riley's Plautus, Volume I., The Trinummus, Act I. Scene 2.

'Tis hard for kings to steer an equal course,
And they who banish one, oft gain a worse.
Dryden.—Tarquin and Tullia.

IMAGINATION.—Imagination fondly stoops to trace
The parlour-splendours of that festive place;
The white-wash'd wall, the nicely sanded floor,
The varnish'd clock that click'd behind the door:
The chest contriv'd a double debt to pay—
A bed by night, a chest of drawers by day.
Goldsmith.—Deserted Village, Line 225.

You are oblig'd to your imagination for more than three-fourths of your importance.
Garrick.—Lethe.

The right honourable gentleman is indebted to his memory for his jests, and to his imagination for his facts.
Sheridan.—Speech in reply to Dundas.

His wit shines at the expense of his memory.
Le Sage.—Gil Blas, Book III. Chap. XI.

IMMODEST.—Immodest words admit of no defence,
For want of decency is want of sense.
ROSCOMMON.—Essay I., on Verse.

IMPEACHMENT.—Sir Lucius O'Trigger, ungrateful as you are, I own the soft impeachment.
SHERIDAN.—The Rivals, Act V. Scene 3.

IMPERFECTIONS.—Piece out our imperfections with your thoughts.
SHAKSPERE.—King Henry V., Chorus.

And the poor slattern muse is brought to bed,
With all her imperfections on her head.
CHURCHILL.—Gotham, Book II.

IMPOSSIBLE.—And what's impossible, can't be,
And never, never comes to pass.
GEORGE COLMAN, JUN.—The Water Fiend.

IMPRESSION.—Time but the impression stronger makes,
As streams their channels deeper wear,
BURNS.—Mary in Heaven, Verse 4.

INACTIVITY.—The Commons, faithful to their system, remained in a wise and masterly inactivity.
SIR JAMES MACKINTOSH.—Defence of the French Revolution, Sect. I. Page 23.

With skilled negligence.
VAUGHAN.—To St. Mary Magdalene, Line 19.

The frivolous work of polished idleness.
MACKINTOSH.—Dissert. on Ethical Philosophy. (Remarks on Thomas Brown.)

Disciplined inaction.
MACKINTOSH.—Causes of the Revolution of 1688, Chap. VII.

Or doing nothing with a deal of skill.
COWPER.—Table Talk, Line 194.

Pangs without birth, and fruitless industry.
DRYDEN.—Mac Flecknoe, Line 148

To fight and terrify them if they made slow haste
HOLLAND'S LIVY.—Page 922.

INCOME.—A business with an income at its heels.
COWPER.—Retirement, Line 615.

INCUBATION.—Th' appointed time
With pious toil fulfill'd, the callow young,
Warm'd and expanded into perfect life,
Their little bondage break, and come to light;
A helpless family, demanding food
With constant clamour.
THOMSON.—Spring, Line 666.

INDEPENDENCE.—Ourselves are to ourselves the cause of ill,
We may be independent if we will.
CHURCHILL.—Independence, Line 471.

The man who by his labour gets
His bread in independent state,
Who never begs, and seldom eats,
Himself can fix or change his fate.
PRIOR.—The Old Gentry, Verse 5.

INDEX.—So, Mr. Index, what news with you?
FIELDING.—The Author's Preface, Act II. Scene 4.

What act
That roars so loud, and thunders in the index?
SHAKSPERE.—Hamlet, Act III. Scene 4.
(The Queen to Hamlet.)

And readers call their lost attention home,
Led by that index where true genius shines.
SHENSTONE.—Elegy II. Verse 9.

Get a thorough insight into the index by which the whole book is governed and turned like fishes, by the tail.
SWIFT.—Tale of a Tub, Sec. 7.

INDUSTRY.—In every rank, or great or small,
'Tis industry supports us all.
GAY.—Man, Cat, Dog, and Fly, Part II.
Fable VIII. Line 62.

INFANCY.—At first the infant,
Mewling and puking in his nurse's arms.
SHAKSPERE.—As You Like It, Act II. Scene 7.
(Jaques.)

Infancy straining backward from the breast,
Tetchy and wayward, what he loveth best
Refusing in his fits, whilst all the while
The mother eyes the wrangler with a smile.
CHURCHILL.—Gotham, Book I.

INFECTED.—All seems infected that the infected spy,
As all looks yellow to the jaundiced eye.
POPE.—Essay on Criticism, Line 559.

INFECTED.—Stand off, sycophant,
And keep infection distant.
DRYDEN.—Don Sebastian, Act II. Scene 1.

INFIDEL.—Ye baptiz'd infidels! ye worse for mending.
DR. YOUNG.—Night IV. Line 235.

INFIRM.—Infirm of purpose.
SHAKSPERE.—Macbeth, Act II. Scene 2.
(Lady Macbeth.)

That last infirmity of noble minds.
MILTON.—Lycidas, Line 71.

Though the desire of fame be the last weakness
Wise men put off.
MASSINGER.—A Very Woman, Act V. Scene 4, and GIFFORD'S note on this passage.

INFLUENCE.—I am sorry to say, Sir Anthony, that my *affluence* over my niece is very small.
SHERIDAN.—The Rivals, Act IV. Scene 2.

INGRATITUDE.—Ingratitude is the Aaron's rod which swallows up and comprises in itself all the lesser vices.
ANONYMOUS.

[This is the sense of a Latin Proverb which the compiler found in a Dictionary of Classical Quotations published by Robinsons in 1799:—*Ingratum si dixeris omnia dices.*—If you pronounce a man ungrateful, you say all that can be urged against him.]

And shall I prove ungrateful? shocking thought! He that is ungrateful has no guilt but one; all other crimes may pass for virtues in him.
DR. YOUNG.—Busiris, Act II. (Myron to the King.)

Scatter your favours on a fop,
Ingratitude's the certain crop.
POPE.—Imitation of Horace, Epistle VII.

Ingratitude! thou marble-hearted fiend,
More hideous, when thou show'st thee in a child,
Than the sea-monster!
SHAKSPERE.—King Lear, Act I. Scene 4.

How sharper than a serpent's tooth it is
To have a thankless child.
SHAKSPERE.—King Lear, Act I. Scene 4.
(Lear to Albany.)

Strike flat the thick rotundity o' the world!
Crack nature's moulds, all germens spill at once,
That make ingrateful man!
SHAKSPERE.—King Lear, Act III. Scene 2.
(Lear and Fool upon the heath.)

INGRATITUDE.—I hate ingratitude more in a man
Than lying, vainness, babbling, drunkenness,
Or any taint of vice.

SHAKSPERE.—Twelfth Night, Act III. Scene 4.
(Viola to Antonio.)

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude.

SHAKSPERE.—As You Like It, Act II Scene 7.
(A Song, Amiens sings.)

As we do turn our backs
From our companion thrown into his grave,
So his familiars to his buried fortunes
Slink all away; leave their false vows with him
Like empty purses pick'd; and his poor self,
A dedicated beggar to the air.

SHAKSPERE.—Timon of Athens, Act IV. Scene 2.
(2nd Servant.)

Deserted at his utmost need,
By those his former bounty fed;
On the bare earth exposed he lies,
With not a friend to close his eyes.

DRYDEN.—Alexander's Feast.

INN.—There is nothing which has yet been contrived by man, by which so much happiness is produced, as by a good tavern or inn.

BOSWELL'S Johnson, March, 1776.

Shall I not take mine ease at mine inn?

SHAKSPERE.—King Henry IV., Part I. Act III. Scene 3. (Falstaff to the Hostess.)

Whoe'er has travell'd life's dull round,
Where'er his stages may have been,
May sigh to think he still has found
The warmest welcome at an inn.

SHENSTONE.—Written at an Inn at Henley

Along the varying road of life,
In calm content, in toil or strife,
At morn or noon, by night or day,
As time conducts him on the way,
How oft doth man, by care oppress'd,
Find in an inn a place of rest.

WILLIAM COMBE.—Doctor Syntax, Chap. IX.

INN.—Where'er his fancy bids him roam,
In ev'ry inn he finds a home.
Will not an inn his cares beguile,
Where on each face he sees a smile?
WILLIAM COMBE.—Doctor Syntax, Chap. IX.

INNOCENCE.—Go in thy native innocence; rely
On what thou hast of virtue.
MILTON.—Paradise Lost, Book IX. Line 373.

Innocence, that as a veil
Had shadow'd them from knowing ill. was gone.
MILTON.—Ibid., Line 1054.

INSCRIPTIONS.—Inscriptions of various names I view'd
The greater part by hostile time subdued.
POPE.—Temple of Fame, Line 31.

Each letter full of hope and yet of heart-break; full of all the tender pathos of the *Here* and the *Hereafter.*
LONGFELLOW.—Intro. to Hiawatha.

INSTINCT.—Instinct is a great matter;
I was a coward on instinct.
SHAKSPERE.—King Henry IV., Part I. Act II. Scene 4. (Falstaff to Prince Henry.)

INSULT.—Of all the griefs that harass the distress'd,
Sure the most bitter is a scornful jest;
Fate never wounds more deep the generous heart,
Than when a blockhead's insult points the dart.
DR. JOHNSON.—London, Line 166.

INTERCOURSE.—The kindly intercourse will ever prove
A bond of amity and social love.
BLOOMFIELD.—Farmer's Boy, Winter.

INTEREST.—Int'rest makes all seem Reason that leads to it;
Int'rest that does the zeal of sects create,
To purge a Church, and to reform a State.
DRYDEN—The Maiden Queen, Act IV. Scene 1.

INTERPRETER.—Egad! I think the interpreter is the hardest to be understood of the two!
R. B. SHERIDAN.—The Critic, Act I. Scene 1.

INTRUDE.—I hope I don't intrude.
ANONYMOUS.—The Maid of the Oaks, Act II.

Unmannerly intruder as thou art!
SHAKSPERE.—Titus Andronicus, Act II. Scene 3. (Tamora to Bassianus.)

IRELAND.—Long, from a nation ever hardly used,
At random censured, wantonly abused,
Have Britons drawn their sport; with partial view
Form'd general notions from the rascal few.
CHURCHILL.—The Rosciad, Line 529.

IRONICALLY.—Fy, Fy, Sir Anthony! you surely speak *laconically.*
SHERIDAN.—The Rivals, Act I. Scene 2.

IS IT COME TO THIS?
SHAKSPERE.—Antony and Cleo., Act III. Scene 2
(Cleopatra to Antony.)

ITCHING.—Let me tell you, Cassius, you yourself
Are much condemn'd to have an itching palm.
SHAKSPERE.—Julius Cæsar, Act IV. Scene 3.
(Brutus to Cassius.)

IVY.— He was
The ivy which had hid my princely trunk,
And suck'd my verdure out on't.
SHAKSPERE.—The Tempest, Act I. Scene 2.
(Prospero to Miranda.)

Usurping ivy, briar, or idle moss;
Who, all for want of pruning, with intrusion
Infect thy sap, and live on thy confusion.
SHAKSPERE.—Com. of Errors, Act II. Scene 2.
(Adriana to Antipholus of S.)

As creeping ivy clings to wood or stone,
And hides the ruin that it feeds upon.
COWPER.—The Progress of Error, Line 285.

The noisome weeds that without profit suck the soil's fertility from wholesome flowers.
SHAKSPERE.—Richard II., Act III. Scene 4.
(The Gardener and Servants.)

JACK IN OFFICE.—I do despise them;
For they do prank them in authority,
Against all noble sufferance.
SHAKSPERE.—Coriolanus, Act III. Scene 1.
(The General to Lartius.)

JARS.—Hence jarring sectaries may learn
Their real int'rest to discern;
That brother should not war with brother,
And worry and devour each other.
COWPER.—Nightingale and Glow-worm.

JEALOUSY.—Be not jealous on me, gentle Brutus.
SHAKSPERE.—Julius Cæsar, Act I. Scene 2.
(Cassius to him.)

It is a monster
Begot upon itself, born on itself.
SHAKSPERE.—Othello, Act III. Scene 4.
(Emilia to Desdemona.)

O beware, my lord, of jealousy;
It is the green-eyed monster, which doth mock
The meat it feeds on.
SHAKSPERE.—Othello, Act III. Scene 3. (Iago to Othello.) Merchant of Venice, Act III. Scene 2.

JEMMY DAWSON.—Though justice ever must prevail,
The tear my Kitty sheds is due;
For seldom shall she hear a tale
So sad, so tender, yet so true.
SHENSTONE.—Jemmy Dawson, Verse 20.

Or Gallus' song. so tender and so true,
As ev'n Lycoris might with pity view.
ROSCOMMON.—On Translated Verse, Line 23.

JEPHTHA.—O Jephtha, judge of Israel,—what a treasure hadst thou!
SHAKSPERE.—Hamlet, Act II. Scene 2.
(Hamlet and Polonius.)

Alas, my daughter! thou hast brought me low!
The timbrel at her rooted feet resounds.
GRAHAME.—Biblical Pictures.
(Jephtha's Vow.)

The daughter of the warrior Gileadite,
A maiden pure; as when she went along
From Mizpeh's tower'd gate with welcome light,
With timbrel and with song.
TENNYSON.—A Dream of fair Women.

JERKIN.—A man's body and his mind (with the utmost reverence to both I speak it) are exactly like a jerkin, and a jerkin's lining: rumple the one, you rumple the other.
STERNE.—Tristram Shandy, Chap. XLVIII.

JEST.—A jest's prosperity lies in the ear
Of him that hears it, never in the tongue
Of him that makes it.
SHAKSPERE.—Love's Labour's Lost, Act V. Scene 2.
(Rosaline to Biron.)

JEW.—Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions?

SHAKSPERE.—Merchant of Venice, Act III. Scene 1. (Shylock to Salarino.)

1. He left his old religion for an estate, and has not had time to get a new one.
2. But stands like a dead wall between church and synagogue, or like the blank leaves between the Old and New Testament.

SHERIDAN.—The Duenna, Act I. Scene 3.

He was a Jew, and turned Catholic; but in his heart he is still as much a Jew as ever Pilate was: for, they say, he abjured for interest.

LE SAGE.—Gil Blas, Book VI. Chap. I.

I thank thee, Jew, for teaching me that word.

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1. (Gratiano to Shylock.)

There's no living without these Israelites. I am an absolute bankrupt with every Christian creature.

O'BRIEN.—Cross Purposes, Act I. Scene 1.

JEWELS.—Jewels five-words long,
That on the stretch'd forefinger of all time sparkle for ever.

TENNYSON.—The Princess, II. Line 368.

JOB.—As poor as Job.

SHAKSPERE.—Merry Wives of Windsor, Act V. Scene 5.

JOINT.—The time is out of joint.

SHAKSPERE.—Hamlet, Act I. Scene 5. (To Horatio and Marcellus.)

All things here are out of joint.

TENNYSON.—Locksley Hall, V. 67.

The age is grown so picked, that the toe of the peasant comes so near the heel of the courtier he galls his kibe.

SHAKSPERE.—Hamlet, Act V. Scene 1. (The Prince to Horatio.) Kibe is a chapp'd heel.

JOKE.—It requires a surgical operation to get a joke well into a Scotch understanding.

SYDNEY SMITH.—Wit and Wisdom. (Longman, Edn. 3, Page 5.)

JOURNEY.—In the mid-journey of our life below,
I found myself within a gloomy wood,
No traces left the path direct to show.

WRIGHT'S Dante.—Inferno, Line 1.

JOY.—Joy ruled the day, and love the night.
DRYDEN.—The Secular Masque.

How much better it is to weep at joy, than joy at weeping.
SHAKSPERE.—Much Ado About Nothing, Act I. Scene 1. (Leonato to Messenger.)

An infant when it gazes on a light,
A child the moment when it drains the breast,
A devotee when soars the host in sight,
An Arab with a stranger for a guest,
A sailor when the prize has struck in fight,
A miser filling his most hoarded chest,
Feel rapture: but not such true joy are reaping,
As they who watch o'er what they love while sleeping.
BYRON.—Don Juan, Canto II. Stanza 196.

Sorrows remember'd sweeten present joy.
POLLOK.—The Course of Time, Book I.

JOYS.—Nothing is insipid to the wise;
To thee, insipid all, but what is mad;
Joys season'd high, and tasting strong of guilt.
DR. YOUNG.—Night VIII. Line 835.

JUDAISM.—Stands midway between Heathenism and Christianity. It rose out of Heathenism as twilight out of night and melted into Christianity as twilight into morning.
ANONYMOUS.—Ecce Homo, Ch. 23.

There was a twilight before the dawn, and a dawn before the morning, and a morning before the day.
W. E. GLADSTONE.—On our Saviour's commissions to the Apostles and to the Disciples. See his remarks on "Ecce Homo," Pa. 89.

JUDGES.—The judge forsakes the noisy bar,
To take repast, and still the wordy war.
POPE'S HOMER.—The Odyssey, Book XII. Line 519.

The hungry judges soon the sentence sign,
And wretches hang that jurymen may dine.
POPE.—Rape of the Lock, Canto III. Line 21.

How, justice, before I've dined! I tell you it's impossible.
ANONYMOUS.—Duke and No Duke, Act I.

Thieves for their robbery have authority,
When judges steal themselves.
SHAKSPERE.—Measure for Measure, Act II. Scene 2. (Angelo meditating on his intentions towards Isabel.)

JUDGES.—He who the sword of heaven will bear,
Should be as holy as severe;
Pattern in himself, to know,
Grace to stand, and virtue go;
More or less to others praying,
Than by self-offences weighing,
Shame to him, whose cruel striking
Kills for faults of his own liking!

SHAKSPERE.—Measure for Measure, Act III. Scene 2 (The Duke on Angelo's hypocrisy.) See ROMANS, Chap. ii. Ver. 1.

O noble judge! O excellent young man!

SHAKSPERE.—Merchant of Venice, Act IV. Scene 1. (Shylock, when Portia directs Antonio to prepare his bosom for the knife.)

JUDGMENT.—'Tis with our judgments as our watches; none
Go just alike, yet each believes his own.

POPE.—On Criticism, Line 9.

Sir, if my judgment you'll allow——
I've seen——and sure I ought to know!

MERRICK.—The Chameleon.

JURIES.—They have been grand jurymen since before Noah was a sailor.

SHAKSPERE.—Twelfth Night, Act III. Scene 2. (Sir Toby to Fabian.)

Do not your juries give their verdict
As if they felt the cause, not heard it.

BUTLER.—Hudibras, Part II. Canto II. Line 365.

JUST.—Be just, and fear not:
Let all the ends thou aim'st at be thy country's,
Thy God's, and truth's.

SHAKSPERE.—King Henry VIII., Act III. Scene 2. (Wolsey to Cromwell.)

Be just in all thy actions, and if join'd
With those that are not, never change thy mind.

DENHAM.—On Prudence, Line 163.

To the height of this great argument
I may assert Eternal Providence,
And justify the ways of God to men.

MILTON.—Paradise Lost, Book I. Line 25.

Just are the ways of God,
And justifiable to men.

MILTON.—Samson Agonistes, Line 293.

JUST.—Laugh where we must, be candid where we can;
But vindicate the ways of God to man.
POPE.—Essay on Man, Epistle I. Line 15.

Henceforth should every man in his own instance justify the plan of Providence.
FRERE.—Fragments of Theognis. (Maxim 55.)

The sweet remembrance of the just
Shall flourish when he sleeps in dust.
PSALM cxii. Ver. 6.

Since the bright actions of the just
Survive unburied in the kindred dust.
WHEELWRIGHT'S Pindar.—Olym. Ode VIII. Line 112.

And Heaven that every virtue bears in mind,
E'en to the ashes of the just, is kind.
POPE.—The Iliad, Book XXIV. Line 523.

[David lived about 1000 years before our Saviour, and the Psalms are more ancient than the writings of any classic now extant. Homer, one of the earliest classic writers, wrote about 840 years before the birth of Christ, and above 100 years after the death of Solomon, the son of David.—SIR JOHN BAYLEY'S Book of Common Prayer, 239. It appears evident that the writers of the Old Testament were the original and best authors, and that from them are borrowed numerous ideas attributed to the poets themselves.—See DR. JOHNSON, on the Oriental Eclogues of Collins.]

JUSTICE.—Ye gods! what justice rules the ball;
Freedom and Arts together fall!
POPE.—Choruses to Brutus.

Thus, if eternal justice rules the ball;
Thus shall your wives, and thus your children fall.
POPE.—Elegy to the Memory of a Lady

And then, the justice;
In fair round belly, with good capon lined,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances,
And so he plays his part.
SHAKSPERE.—As You Like It, Act II. Scene 7.
(Jaques on the Seven Ages of Man.)

Though justice be thy plea, consider this—
That in the course of justice none of us
Should see salvation.
SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.
(Portia to Shylock.)

Yet I shall temper so
Justice with mercy, as may illustrate most
Them fully satisfy'd, and thee appeased.
MILTON.—Paradise Lost, Book X. Line 77.

JUSTICE.—The dew of justice, which did seldom fall,
And when it dropt, the drops were very small.
BEAUMONT.—The Hermaphrodite, a Poem.

1. Do you not know me, Mr. Justice?
2. Justice is blind, he knows nobody.
DRYDEN.—The Wild Gallant, Act V. Scene 1.

Justice is lame as well as blind, amongst us.
OTWAY.—*Venice Preserved, Act I. Scene 1.*

So justice, while she winks at crimes,
Stumbles on innocence sometimes.
BUTLER.—Hudibras, Part I. Canto II. Line 1177

A fine and slender net the spider weaves,
Which little and light animals receives;
And if she catch a common bee or fly,
They with a piteous groan and murmur die;
But if a wasp or hornet she entrap,
They tear her cords like Sampson and escape;
So, like a fly, the poor offender dies,
But, like the wasp, the rich escapes and flies.
DENHAM.—Of Justice, near the end, and LA FONTAINE. Fable 3.

JUVENILE.—A most acute juvenal; volable and free of grace!
SHAKSPERE.—Love's Labour's Lost, Act III. Scene 1.
(Armado to Moth.)

1. How canst thou part sadness and melancholy, my tender juvenal?
2. By a familiar demonstration of the working, my tough senior.
SHAKSPERE.—Love's Labour's Lost, Act I. Scene 2.
(Armado to Moth.)

KEEP.—Who cannot keep his wealth must keep his house.
SHAKSPERE.—Timon of Athens, Act III Scene 3.
(Timon's Servant.)

KEPT.—All these things have I kept from my youth up.
ST. MATTHEW, Chap. xix. Ver 20; ST. LUKE, Chap. xviii. Ver. 21.

From my earliest youth, even up to this present age, I have always, father, paid all submission to the injunctions you have given.
RILEY'S Plautus.—Trinummus, Act II. Scene 2. Page 17.

KICK.—When late I attempted your pity to move,
Why seem'd you so deaf to my prayers?
Perhaps it was right to dissemble your love,
But—why did you kick me down stairs?
ANONYMOUS.—From a Comedy in Three Acts called "The Panel," Scene 4: Notes and Queries, 391.

KILL.— Princes were privileged
To kill, and numbers sanctified the crime.
DR. PORTEUS.—Poem on Death.

For Heaven's sake, when you kill him hurt him not.
HEYWOOD.—The Golden Age, a Play.

As good almost kill a man as kill a good book; who kills a man kills a reasonable creature, God's image; but he who destroys a good book, kills reason itself.
MILTON.—Areopagitica.

KILLING.—Did I not make it appear by my former arguments —or was I only amusing myself, and killing time in what I then said?
YONGE'S Cicero.—Tusculan Disp., Book V. DIV. 16, Page 448.

KIN.—A little more than kin, and less than kind.
SHAKSPERE.—Hamlet, Act I. Scene 2. (Hamlet on the king having addressed him as "my son.")

KINDNESS.— Have I not seen
In thy swollen eye the tear of sympathy,
The milk of human kindness?
DR. ROBERTS.—To a Young Gentleman leaving Eton.

That best portion of a good man's life,
His little nameless, unremembered acts of kindness and of love.
WORDSWORTH.—Tintern revisited.

KING.—A King is more powerful when he is enraged with an inferior man.
BUCKLEY'S Homer.—The Iliad, Book I. Page 4.

[The wrath of a king is as messengers of death, PROVERBS, Chap. xvi. Verse 14; and as the roaring of a lion, PROVERBS, Chap. xix. Verse 12.]

In the breath of a prince there is life and death; and his sentence stands good, right or wrong.
SENECA.—Of Clemency.

The king's name is a tower of strength.
SHAKSPERE.—King Richard III., Act V. Scene 3.

The sum of all
Is, that the king hath won.
SHAKSPERE.—King Henry IV., Part II. Act I Scene 1.

Obey him gladly; and let him too know,
You were not made for him, but he for you.
COWLEY.—The Davideis, Book IV. Line 674.
DRYDEN.—Absalom and Achithophel, Part I. Line 409. COWPER.—Table Talk, Line 55.

KING.— If I could find example
Of thousands that had struck anointed kings
And flourish'd after, I'd not do't; but since
Nor brass, nor stone, nor parchment, bears not one,
Let villany itself forswear't.

SHAKSPERE.—Winter's Tale, Act I. Scene 2.
(Camillo detesting Regicides.)

Not all the water in the rough rude sea
Can wash the balm from an anointed king:
The breath of worldly men cannot depose
The deputy elected by the Lord.

SHAKSPERE.—King Richard II., Act III. Scene 2.
(The King to Aumerle.)

Do not fear our person:
There's such divinity doth hedge a king,
That treason can but peep to what it would,
Acts little of his will.

SHAKSPERE.—Hamlet, Act IV. Scene 5.
(The King to Gertrude on Laertes' threats.)

What earthly name to interrogatories,
Can task the free breath of a sacred king?
No Italian priest
Shall tithe or toll in our dominions;
But as we under heaven are supreme head,
So under him, that great supremacy,
Where we do reign, we will alone uphold,
Without the assistance of a mortal hand:
So tell the Pope.

SHAKSPERE.—King John, Act III. Scene 1.
(The King to Pandulph.)

Whiles he thought to steal the single ten,
The King was slyly finger'd from the deck.

SHAKSPERE.—King Henry VI., Part III. Act V Scene 1. (Gloster to King Edward.)

A cutpurse of the empire and the rule;
That from the shelf the precious diadem stole,
And put it in his pocket.

SHAKSPERE.—Hamlet, Act III. Scene 4.
(Hamlet to his mother.)

I am a sage, and can command the elements—
At least men think I can.

SCOTT.—Quentin Durward, Chap. XIII.

[See also the anecdote related of Canute the Great, 1 Hume and Smollett, Chap. III.; where he in the presence of his nobles, who had so grossly flattered him on his greatness and power, commanded the sea to retire.]

KING.—It is the curse of kings to be attended
By slaves that take their humours for a warrant.
SHAKSPERE.—King John, Act IV. Scene 2.
(The King to Hubert.)

Such is the breath of kings.
SHAKSPERE.—King Richard II., Act I. Scene 3
(Bolingbroke to the King.)

Now lie I like a king.
SHAKSPERE.—King Henry V., Act IV. Scene 1.
(Erpingham to the King.)

Ay, every inch a king.
SHAKSPERE.—King Lear, Act IV. Scene 6.
(The King to Gloster.)

The wisest sovereigns err like private men,
And royal hand has sometimes laid the sword
Of chivalry upon a worthless shoulder,
Which better had been branded by the hangman.
What then? Kings do their best—and they and we
Must answer for the intent, and not the event.
SCOTT.—Kenilworth, Chap. XXXII.

Here lies our sovereign lord the king,
Whose word no man relies on;
Who never says a foolish thing,
And never does a wise one.
ROCHESTER.—On Charles II. (Elegant Extracts.)

Kings may be bless'd, but Tam was glorious,
O'er a' the ills o' life victorious.
BURNS.—Tam o' Shanter.

God bless the King! God bless the faith's defender!
God bless—No harm in blessing the Pretender,
Who that Pretender is, and who that King——
God bless us all!—Is quite another thing.
SCOTT.—Redgauntlet, Chap. VIII.
(Quoting Dr. Byrom.)

A king
Of shreds and patches.
SHAKSPERE.—Hamlet, Act III. Scene 4.
(His rebuke to his mother at the moment the Ghost enters.)

KING LOG.—Loud thunder to its bottom shook the log,
And the hoarse nation croak'd, God save King Log!
OGILBY'S Æsop's Fables.
POPE.—The Dunciad, Book I. Line 327.

KINGS OF BRENTFORD.—So sit two kings of Brentford on one throne;
And so two citizens who take the air,
Close pack'd and smiling in a chaise and one.
COWPER.—The Sofa, Book I. Line 78.

KINGDOM.—For, as yourselves, your empires fall,
And every kingdom hath a grave.
HABBINGTON.—*Nox nocti indicat scientiam.*

KINGDOMS.—Kingdoms and nations at his call appear,
For ev'n the Lord of Hosts commands in person there.
YALDEN.—The Curse of Babylon, Stanza 1.

KISS.—My lady came in like a *nolle prosequi*, and stopt the proceedings.
CONGREVE.—The Way of the World, Act II. Scene 8.

Rough winds do shake the darling buds of May.
SHAKSPERE.—Sonnet XVIII.

Ere I could
Give him that parting kiss, which I had set
Betwixt two charming words, comes in my father,
And, like the tyrannous breathing of the north,
Shakes all our buds from growing.
SHAKSPERE.—Cymbeline, Act I. Scene 4.
(Imogen to Pisanio.)

While now her bending neck she plies
Backward to meet the burning kiss,
Then with an easy cruelty denies,
Yet wishes you would snatch, not ask the bliss.
FRANCIS' HORACE, Ode XII. Line 25.

Once more for pity; that I may keep the
Flavour upon my lips till we meet again.
DRYDEN.—Don Sebastian, Act III. Scene 2.

Once he drew,
With one long kiss, my whole soul thro'
My lips, as sunlight drinketh dew.
TENNYSON.—Stanza III. Fatima.

KITTEN.— I'm glad of't with all my heart·
I had rather be a kitten and cry mew,
Than one of these same metre ballad-mongers;
I had rather hear a brazen candlestick turn'd,
Or a dry wheel grate on the axle-tree;
And that would set my teeth nothing on edge,
Nothing so much as mincing poetry;
'Tis like the forced gait of a shuffling nag.
SHAKSPERE.—King Henry IV., Part 1. Act III. Scene 1 (Hotspur to Glendower.)

KNAVE.—Knavery's plain face is never seen till used.
SHAKSPERE.—Othello, Act II. Scene 1.
(Iago after Roderigo leaves him.)

A man is not born a knave; there must be time to make him so, nor is he presently discovered after he becomes one.
HOLT.—Chief Justice, Rex v. Swendsen, 14 Howell's State Trials 596. (On Character Evid.)

Well there's knavery in't;
I see that without spectacles.
BEAUMONT and F.—The Coxcomb, Act V. Scene 1.

Whip me such honest knaves.
SHAKSPERE.—Othello, Act I. Scene 1.
(Iago to Roderigo.)

1. There's ne'er a villain, dwelling in all Denmark,
But he's an arrant knave.
2. There needs no ghost, my lord, come from the grave
To tell us that.
SHAKSPERE.—Hamlet, Act I. Scene 5.
(Hamlet and Horatio.)

Thy beard and head are of a diff'rent dye;
Short of one foot, distorted in an eye;
With all those tokens of a knave complete,
Should'st thou be honest, thou'rt a dev'lish cheat.
MARTIAL —Epig. LIV. Line 12.

A knave's a knave to me, in every state.
POPE.—Epi. to Arbuthnot, Line 361.

Knaves starve not in the land of fools.
CHURCHILL.—The Ghost, Book I. Line 374.

Strip the gilding off a knave.
POPE.—Imit. of Horace, Satire I. To Fortescue. Line 115.

KNEE.—Crook the pregnant hinges of the knee,
Where thrift may follow fawning.
SHAKSPERE.—Hamlet, Act III. Scene 2. (Hamlet to Horatio.) Othello, Act I. Scene 1. (Iago to Roderigo.)

KNEW.—He knew by the streamers that shot so bright,
That spirits were riding the northern light.
SCOTT.—Last Minstrel, Canto II. Stanza 8.

KNIVES.—Nine and twenty Knives.
EZRA.—Chap. i. Ver. 9. (The number of knives among other things that Cyrus brought from Babylon to Jerusalem after the captivity of the Jews.)

KNOCK.—I stand at the door and knock.
REVELATION.—Chap. iii. Ver. 20.

Knocks at our hearts, and finds our thoughts from home.
DR. YOUNG.—Satire V. Line 96.

KNOW.—Know'st thou the land where bloom the orange bowers.
Where through dark foliage gleam the citron's dyes?
MRS. HEMANS.—The Last Constantine, Stanza 59.

Know'st thou the land where bloom the citron bow'rs,
Where the gold-orange lights the dusky grove?
MRS. HEMANS.—Mignon's Song, Page 547

Know ye the land where the cypress and myrtle
Are emblems of deeds that are done in their clime;
Where the rage of the vulture, the love of the turtle,
Now melt into sorrow, now madden to crime?
BYRON.—Bride of Abydos, Canto I. Verse 1

Know then thyself, presume not God to scan,
The proper study of mankind is man.
POPE.—Essay on Man, Epi. II.

Lord, we know what we are, but know not what we may be.
SHAKSPERE.—Hamlet, Act IV. Scene 5. (Ophelia to the King.) DAVENANT.—The Philosopher and Lover *ante* Ignorance.

KNOWLEDGE.—Many shall run to and fro, and knowledge shall be increased.
DANIEL.—Chap. xii. Ver. 4.

Just notions will into good actions grow,
And to our reason we our virtues owe;
False judgments are the unhappy source of ill,
And blinded error draws the passive will.
To know one God, and know ourselves, is all
We can true happiness or wisdom call.
READING.—Christian instructed, 3 Notes and Queries, 240.

Beyond abstain
To ask; nor let thine own inventions hope
Things not reveal'd, which the invisible King
Only omniscient, hath suppress'd in night;—
Enough is left besides to search and know.
Knowledge is as food, and needs no less
Her temperance over appetite.
MILTON.—Par. Lost, Book VII.

Which who mislike, the fault is in their judgments quite out of taste, and not in the sweet food of sweetly uttered knowledge.
SIR PHILIP SYDNEY.—Apology for Poetry. Arber re-print, Page 27.

KNOWLEDGE.—Knowledge and Wisdom, far from being one,
Have oft-times no connexion. Knowledge dwells
In heads replete with thoughts of other men;
Wisdom in minds attentive to their own.
COWPER.—The Task, Book VI., Line 88.

Knowledge is power.—
BACON.—*De Heresibus, Nam et ipsa scientia potestas est;* for knowledge itself is power.

A wise man is strong; yea, a man of knowledge increaseth strength.
SOLOMON.—Book of Proverbs, Chap. xxiv. Ver. 5.

Our knowledge is our power, and God our strength.
SOUTHEY.—Madoc. Part I. VI. 63.

The desire of knowledge in excess caused man to fall.
BACON.—Essay 13, On Goodness.

Human knowledge is the parent of doubt.
GREVILLE.—Maxims No. 26, 3 Ed. 1768.

LABOUR.—On active worth the laurel war bestows;
Peace rears her olive for industrious brows;
Nor earth, uncultured, yields its kind supplies;
Nor heaven its showers, without a sacrifice.
SHENSTONE.—The Judgment of Hercules, Line 400.

As we are born to work, so others are born to watch over us while we are working.
GOLDSMITH.—Essay, Specimen of a Magazine; Article "Speech."

Clamorous labour knocks with its hundred hands at the golden gate of the morning.
NEWMAN HALL.—Lecture in Exeter Hall, on Jan. 30th, 1855.

Such hath it been—shall be—beneath the sun,
The many still must labour for the one!
BYRON.—The Corsair, Canto I. Stanza 8.

I have had my labour for my travel.
SHAKSPERE.—Troilus and Cressida, Act I. Scene 1.

We are pouring our words into a pierced cask: we are losing our pains.
1 RILEY'S Plautus, Pseudolus, Act I. Scene 3 Page 274.

Labour like this our want supplies,
And they must stoop who mean to rise.
COWPER.—Satire IX.

LABOURER.—The labourer is worthy of his hire.
ST. LUKE.—Chap. x. Ver. 7.

A sunburnt daughter of labour rose up from the group to meet me, as I advanced towards them.
STERNE.—Tristram Shandy, Vol. VII. Chap. XLIII.

LADIES.—Ladies, like variegated tulips, show
'Tis to their changes half their charms we owe.
POPE.—Moral Essays, Epistle II. To a Lady, Line 41.

The ladies call him sweet;
The stairs, as he treads on them, kiss his feet.
SHAKSPERE.—Love's Labour's Lost, Act V. Scene 2.
(Biron alluding to Boyet.)

LADY.—A lady with her daughters or her nieces,
Shine like a guinea and seven-shilling pieces.
BYRON.—Don Juan, Canto III. Stanza 60.

And when a lady's in the case,
You know all other things give place.
GAY.—Fable, No. L. Fine 41.

LAME.—O most lame and impotent conclusion!
SHAKSPERE.—Othello, Act II. Scene 1
(Desdemona to Iago.)

LAND.—Yon sun that sets upon the sea,
We follow in his flight;
Farewell awhile to him and thee,
My native land—good night!
BYRON.—Childe Harold, a Song following Stanza 13, Canto I.

I'm still quite out at sea; nor see the shore.
DR. YOUNG.—Night IX. Line 1458.

A land of levity is a land of guilt.
DR. YOUNG.—Preface to Night VII.

I see land.
DIOGENES.—Riley's Dict. 533.

LANDSCAPE.—Ever charming, ever new,
When will the landscapes tire the view?
DYER.—Grongar Hill, Line 103.

New scenes arise, new landscapes strike the eye,
And all th' enliven'd country beautify.
THOMSON.—Castle of Indolence, Canto II. Stanza 27.

LANDSCAPE.—Heavens! what a goodly prospect spreads around,
Of hills, and dales, and woods, and lawns, and spires,
And glittering towers, and gilded streams, till all
The stretching landscape into smoke decays!
THOMSON.—Summer.

'Tis night, and the landscape is lovely no more.
BEATTIE.—The Hermit, Verse 4.

Thus I (which few, I think, can boast)
Have made a landscape of a post.
WILLIAM COMBE.—Doctor Syntax, Chap. II.

LANGUAGE.—She ceas'd, and ere his words her fate decreed
Impatient watch'd the language of his eye:
There pity dwelt.
SHENSTONE.—Love and Honour.

Languages are the pedigree of nations.
DR. JOHNSON.—Croker's Boswell, 340, (A.D. 1733.)

Words are the leaves on the tree of language, of which if some fall away, a new succession takes their place.
TRENCH.—English past and present, Lect. 3 Page 151. Ed. 5.

Language is fossil poetry.
EMERSON.—Essays: The Poet.

LARK.—The lark, that shuns on lofty bough to build.
WALLER.—A Song. Of the Queen.

The busy lark, the messenger of day.
CHAUCER.—The Knight's Tale, Line 1493.
DRYDEN has "the *morning* lark."

Not a lark, that calls
The morning up, shall build on any turf
But she shall be thy tenant, call thee lord,
And for her rent pay thee in change of songs.
FORD.—The Sun's Darling, Act II. Scene 1.

It was the lark, the herald of the morn,
No nightingale.
SHAKSPERE.—Romeo and Juliet, Act III, Scene 5 (Romeo to Juliet.)

LASH.—With unsparing hand,
Oh, lash the vile impostors from the land!
CANNING.—New Morality.

LASH.—O, heaven! that such companions thou'dst unfold;
And put in every honest hand a whip,
To lash the rascals naked through the world.
SHAKSPERE.—Othello, Act IV. Scene 2.
(Emilia to Desdemona.)

LAST.—Though last, not least in love yours.
SHAKSPERE.—Julius Cæsar, Act III. Scene 1.
(Antony to the Conspirators.) BURNS, Prol. to New-Year's Day. COLLINS, Ode to Liberty.

Although our last and least.
SHAKSPERE.—King Lear, Act I. Scene 1.
(Lear to his Daughter Cordelia.)

And there, though last, not least.
SPENSER.—Colin Clout, Line 444.

LATCH.—He knew whose gentle hand was at the latch,
Before the door had given her to his eyes.
KEATS.—Isabella.

LATE.—Too late! I will put back the hand of time.
O think it not too late!
FIELDING.—The Wedding Day, Act V. Scene 7.

LATIN.—Away with him, away with him! he speaks Latin.
SHAKSPERE.—King Henry VI., Part II. Act IV Scene 7. (Cade to Lord Saye.)

Lash'd into Latin by the tingling rod.
GAY.—The Birth of the Squire.

LAUGH.—When we shall have succeeded, then will be our time to rejoice, and freely laugh.
BUCKLEY'S Sophocles.—Electra, Page 153.

They laugh that win.
SHAKSPERE.—Othello. Act IV. Scene 2. (The Moor on watching Iago ply Cassio about Desdemona's love for him.)

The long, loud laugh, sincere;
The kiss, snatch'd hasty from the sidelong maid,
On purpose guardless, or pretending sleep.
THOMSON.—Winter.

To laugh were want of goodness and of grace,
And to be grave, exceeds all power of face.
POPE.—Prol. to Satires, Line 35.

LAUGH.—Laugh and be fat, sir.
BEN JONSON.—The Penates

Laugh and shake in Rabelais' easy-chair.
POPE.—The Dunciad, Book I. Line 22.

I am tipsy with laughing.
CONGREVE.—The Way of the World, Act IV. Scene 8.

LAUGHED.—The sprightly wit, the lively eye,
Th' engaging smile, the gaiety,
That laugh'd down many a summer sun,
And kept you up so oft till one.
POPE.—Imit. of Horace, Book I. Epi. VII.

LAUGHTER.—The house of laughter makes a house of woe.
DR. YOUNG.—Night VIII. Line 757.

The laughter of girls is, and ever was, among the delightful sounds of earth.
DE QUINCEY.—(Note to Coleridge's Speculations on Lit. and Phil.)

LAW.—I speak to your shame.—Is it so, that there is not a wise man among you? no, not one that shall be able to judge between his brethren? but brother goeth to law with brother.
1 CORINTHIANS, Chap. vi. Verses 5, 6.

1. But is this law?
2. Ay, marry is't; crowner's quest law.
SHAKSPERE.—Hamlet. Act V. Scene 1. (The Clowns, who are about to dig Ophelia's grave.)

Thou art the worm and maggot of the law, bred in the bruised and rotten parts, and now are nourished in the same corruption that produced thee.
FARQUHAR.—The Twin Rivals, Act IV.

To be my lord, study the law.
The mighty Julius pleading at the bar,
Was greater than when thundering in the war.
He conquer'd nations: 'tis of more renown
To save a client than to storm a town.
LANSDOWNE.—Beauty and Law.

Law is a bottomless pit; it is a cormorant—a harpy that devours everything.
SWIFT.—History of John Bull, Ch. VI. (Roscoe's ed. of his life.)

LAWS.—Laws grind the poor, and rich men rule the law.
GOLDSMITH.—The Traveller, Line 386.

Mark what unvaried laws preserve each state,
Laws wise as nature, and as fix'd as fate.
POPE.—Essay on Man, Epi. III. Line 189.

Laws are like spider webs, small flies are ta'en,
While greater flies break in and out again.
BRAITHWAITE.—Honest Ghost, 1658, p. 79.

Law is a spider's web, and ever was,
It takes the little flies, lets great ones pass.
IBID.—P. 170; and see Mr. Dyce's Ed. of Webster's Plays, XX. *in notis.*

Laws under which life lives.
CUMMING.—Lecture at Exeter Hall, 12th Nov. 1854.
(See title "Justice.")

LAWYERS.—Thou son of parchment—that may'st call
The pen thy father, and the ink thy mother,
The sand thy brother, and the wax thy sister,
And the good pillory thy cousin removed;
I say, learn reverence to thy betters.
CARTWRIGHT.—The Ordinary, Act III. Scene 5

Never fear a lawyer in lace—
The lawyer that sets out in lace, always ends in rags.
FIELDING.—Rape upon Rape, Act II. Scene 2.

I know you lawyers can, with ease,
Twist your words and meanings as you please;
That language, by your skill made pliant,
Will bend to favour every client;
That 'tis the fee directs the sense,
To make out either side's pretence.
GAY.—Fable I. Part II.

The plainest case in many words entangling.
BAILLIE.—Legend of Lady Griseld.

The first thing we do, let's kill all the lawyers.
SHAKSPERE.—King Henry VI., Part II. Act IV. Scene 2. (Dick to Cade.)

A lawyer's dealings should be just and fair,
Honesty shines with great advantage there.
COWPER.—Hope, Line 401.

LAWYERS.—But who shall act the honest lawyer?
'Tis a hard part that.
SUCKLING.—The Sad One, Act III. Scene 4.

LAY.— Lay on, Macduff;
And damn'd be him that first cries "Hold, enough!"
SHAKSPERE.—Macbeth, Act V. Scene 7.
(Macbeth to Macduff.)

Lay not that flatt'ring unction to your soul,
That not your trespass, but my madness, speaks.
SHAKSPERE.—Hamlet, Act III. Scene 4.
(To his Mother.)

LEAD APES IN HELL.—Poor Gratia, in her twentieth year,
Foreseeing future woe,
Chose to attend a monkey here,
Before an ape below.
SHENSTONE.—To a Lady buried in Marriage, Verse 6.

LEAP.—Methinks, it were an easy leap
To pluck bright honour from the pale-faced moon.
SHAKSPERE.—King Henry IV., Part I. Act I. Scene 3. (Hotspur with Northumberland and Worcester.)

1. There, Sir, I challenge you, and matrimony's the spot where I expect you.
2. "'Tis enough, I'll not fail.
(Aside) So now I'm in for Hobbes' voyage, a great leap in the dark.
VANBRUGH.—The Provoked Wife, Act V. Scene 3.

LEARNED.—Great contest follows, and much learned dust
Involves the combatants; each claiming truth,
And truth disclaiming both.
COWPER.—The Task, Book III Line 161.

With various readings stored his empty skull,
Learn'd without sense, and venerably dull.
CHURCHILL.—The Rosciad, Line 591.

LEARNING.—After the flood, arts to Chaldea fell.
DENHAM.—Progress of Learning, Line 13.

To Egypt from Chaldee it travell'd,
And Fate at Memphis was unravell'd.
CHURCHILL.—The Ghost, Book I. Line 35.

From thence did learning into Egypt pass.
DENHAM.—Progress of Learning, Line 16.

Thence to Greece.
DENHAM.—Progress of Learning, Line 21.

LEARNING.—Thus when Eliza fill'd Britannia's throne,
What arts, what learning was not then our own?
Then sinew'd genius strong and nervous rose
In Spenser's numbers, and in Raleigh's prose;
On Bacon's lips then every science hung,
And Nature spoke from her own Shakspere's tongue.
LLOYD.—Prologue, 1761.

The Bookful blockhead, ignorantly read,
With loads of learned lumber in his head.
POPE.—On Criticism, Part III. Line 612.

I'll talk a word with this same learned Theban.
SHAKSPERE.—King Lear, Act III. Scene 4.
(Lear with Kent and Edgar.)

A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring:
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.
POPE.—On Criticism, Part II. Line 215.

Small draughts of philosophy lead to Atheism; but larger bring back to God.
BACON.—Ramage's Thoughts from the French and Italian, Page 65.

O this learning! what a thing it is!
SHAKSPERE.—Taming of the Shrew, Act I. Scene 2.
(Grumio to Lucentio.)

Learning by study must be won,
'Twas ne'er entail'd from son to son.
GAY.—Fable XI. Part II.

1. Suppose we put a tax upon learning.
2. Learning, it is true, is a useless commodity, but I think we had better lay it on ignorance; for learning being the property but of a very few, and those poor ones too, I am afraid we can get little among them; whereas ignorance will take in most of the great fortunes in the kingdom.
FIELDING.—The Historical Register for 1736. Act I Scene 1.

Learning is better worth than house or land.
CRABBE.—The Borough, Letter 18.

LEAVE.—Leave the room, Sir!
HOLCROFT.—The Road to Ruin, Act IV. Scene 2. MURPHY, The Way to Keep Him, Act II. Scene 1. MASSINGER, The Renegado, Act III. Scene 3.

LEAVE.—Leave this keen encounter of our wits,
And fall somewhat into a slower method.

SHAKSPERE.—King Richard III., Act I. Scene 2. (Gloster to Anne.)

LEAVES.—A fresher green the smelling leaves display,
And glittering as they tremble, cheer the day.

PARNELL.—The Hermit, Line 119.

There's not a spring
Or leaf but hath his morning hymn: each bush
And oak doth know I Am.

VAUGHAN.—Rules and Lessons, Verse 3.

LEBANON.—The wintry top of giant Lebanon.

HEBER.—Palestine, Page 6, Edition, 1812.

LECTURE.—And every married man is certain
T' attend the lecture call'd the curtain.

LLOYD.—Epi. to J. B., Esq.

LED.—Her hand he seized; and to a shady bank,
Thick overhead with verdant roof embower'd,
He led her, nothing loth.

MILTON.—Paradise Lost, Book IX. Line 1037.

LEFT.—Nevertheless I have somewhat against thee, inasmuch as thou hast left thy first love.

ST. JOHN the DIVINE.—The Book of Revelation, Chap. ii. Ver. 4.

LEISURE.—Retired leisure,
That in trim gardens takes his pleasure.

MILTON.—Il Penseroso.

I am never less at leisure than when at leisure, nor less alone than when I am alone.

PUBLIUS SCIPIO AFRICANUS. [A saying written of him by Cato the censor, and *quoted* by Cicero at the commencement of the third book of his Offices. The same idea is to be found in SENECA, Epi. VI., and ROGERS on Human Life, line 65 from the end, without acknowledgment.]

They are never alone that are accompanied with noble thoughts.

SIDNEY.—The Arcadia, Book I.

LENDING.—If you lend a person any money, it becomes lost for any purpose as one's own. When you ask for it back again, you may find a friend made an enemy by your kindness. If you begin to press still further—either you must part with that which you have intrusted, or else you must lose that friend.

1 RILEY'S Plautus.—The Trinummus, Act IV. Scene 4.

For loan oft loses both itself and friend.

SHAKSPERE.—Hamlet, Act I. Scene 3.

LEPROSY.—Would God my lord were with the prophet that is in Samaria! for he would recover him of his leprosy.

2 KINGS, Chap. v. Ver. 3.

He that of greatest works is finisher
Oft does them by the weakest minister;
So Holy Writ in babes hath judgement shown
When Judges have been babes.

SHAKSPERE.—All's Well that Ends Well, Act II. Scene 1. (Helena to the King.)

LESSON.—The living lesson stole into the heart,
With more prevailing force than dwells in words.

THOMSON.—Liberty, Part II.

There is a lesson in each flower,
A story in each stream and bower;
In every herb on which you tread,
Are written words which, rightly read,
Will lead you from earth's fragrant sod,
To hope, and holiness, and God.

ANONYMOUS.—From Adams's Quotations.

LET.—Let the galled jade wince; our withers are unwrung.

SHAKSPERE.—Hamlet, Act III. Scene 2. (Hamlet to his Uncle, who begins to feel the offence of the play.)

Let's meet, and e ther do or die!

BEAUMONT and FLETCHER.—The Island Princess.

Let us do or die!

BURNS.—Scots wha hae, &c., Verse 6.
CAMPBELL.—Ontalozzi's Death Song.

Let us, then, be up and doing,
With a heart for any fate:
Still achieving, still pursuing,
Learn to labour and to wait.

LONGFELLOW.—Psalm of Life, Verse last.

LETTERS.—It is by the benefit of Letters, that absent friends are in a manner brought together.

SENECA.—Epi. 4.

They are those wing'd postilions that can fly
From the Antarctic to the Arctic sky;
The heralds and swift harbingers that move
From east to west on embassies of love.

HOWELL.—On Letters, Poem II. Line 5.

Heaven first taught letters for some wretch's aid,
Some banish'd lover or some captive maid.

POPE.—Eloise to Abelard, Line 51.

LETTERS.—Speed the soft intercourse from soul to soul,
And waft a sigh from Indus to the Pole.
POPE.—Eloise to Abelard, Line 57.

And thus his quill
Declares to her the absent lover's will.
COWLEY.—The Song, Verse last.

Kind messages that pass from land to land,
Kind letters that betray the heart's deep history,
In which we feel the pressure of a hand,
One touch of fire and all the rest is mystery!
LONGFELLOW.—The Sea-side, and Fire-side: Dedication.

LIAR.—Thou liar of the first magnitude.
CONGREVE.—Love for Love, Act II. Scene 5.

LIBEL.—They make a libel, which he made a play.
BEN JONSON.—Prol. to the Silent Woman.

Convey a libel in a frown,
And wink a reputation down.
SWIFT.—Journal of a Modern Lady.

LIBERTY.—Deep in the frozen regions of the north,
A goddess violated brought thee forth,
Immortal liberty.
SMOLLETT.—Ode to Independence, Line 5.

'Tis liberty alone that gives the flower
Of fleeting life, its lustre and perfume;
And we are weeds without it.
COWPER.—The Task, Book V. Line 446.

From the vine-cover'd hills and gay valleys of France,
See the day-star of liberty rise;
Through clouds of detraction unwearied advance,
And hold its new course in the skies.
ROSCOE.—The Metrical Miscellany. (Written in 1788.)

Thou gav'st them more than life,
Giving what, lost, makes life not worth the keeping.
ROGERS's Italy.—Genoa, Line 25.

The love of liberty with life is given,
And life itself the inferior gift of Heaven.
DRYDEN.—Palemon and Arcite, Book II. Line 291.

When liberty is gone,
Life grows insipid and has lost its relish.
ADDISON.—Cato, Act II.

LIBERTY.—A day, an hour of virtuous liberty,
Is worth a whole eternity of bondage.
ADDISON.—Cato, Act II.

I would not my unhoused free condition
Put into circumscription and confine
For the sea's worth.
SHAKSPERE.—Othello, Act I. Scene 2.
(Othello to Iago.)

LIE.—You lie—under a mistake.
SHELLEY.—From Calderon.

Thou liest in thy throat.
SHAKSPERE.—Twelfth Night, Act III. Scene 4 (Sir Toby to Fabian.) King Henry IV., Part II. Act I. Scene 2.

I give him joy that's awkward at a lie.
DR. YOUNG.—Night VIII. Line 361.

Truth never was indebted to a lie.
DR. YOUNG.—Night VIII. Line 587.

The lie circumstantial, and the lie direct.
SHAKSPERE.—As You Like It, Act V. Scene 4.
(Touchstone to Jaques.)

This is a shameful thing for men to lie.
TENNYSON.—Morte d'Arthur. (King Arthur to Sir Bedivere.)

LIFE.—The web of our life is of a mingled yarn,
Good and ill together.
SHAKSPERE.—All's Well that Ends Well, Act IV Scene 3. (First Lord to Second Lord.)

So that it is never entirely free from calamity.
PLUTARCH.—Paulus Emilius, 24.

But, looking back, we see the dreadful train
Of woes anew, which were we to sustain,
We should refuse to tread the path again.
PRIOR.—Solomon, Book III. Line 103.

Comes the blind fury with the abhorred shears,
And slits the thin-spun life.
MILTON.—Lycidas, Line 75.

And with unwearied fingers drawing out
The lines of life from living knowledge hid.
SPENSER.—Fairy Queen, Book IV. Canto II. Verse 48

LIFE.—Whose life with care is overcast,
That man's not said to live, but last;
Nor is't a life, seven years to tell,
But for to live that half seven well.
HERRICK.—Hesp. Pastorals, No. 3.

Thus we live many years in a state of much happiness; not but that we sometimes had those little rubs which Providence sends to enchance the value of its favours.
GOLDSMITH.—Vicar of Wakefield, Chap. I.

After life's fitful fever he sleeps well.
SHAKSPERE.—Macbeth, Act III. Scene 2.
(To his Lady.)

O life! how pleasant in thy morning,
Young fancy's rays the hills adorning!
Cold-pausing caution's lesson scorning,
We frisk away,
Like schoolboys, at the expected warning,
To joy and play.
BURNS.—Epistle to James Smith, Verse 15.

I bear a charmed life.
SHAKSPERE.—Macbeth, Act V. Scene 7.
(To Macduff.)

To husband out life's taper at the close,
And keep the flames from wasting, by repose.
GOLDSMITH.—Deserted Village, Line 87.

Let us (since life can little more supply
Than just to look about us and to die)
Expatiate free o'er all this scene of man;
A mighty maze! but not without a plan.
POPE.—Essay on Man, Epistle I. Line 3.

Men deal with life as children with their play,
Who first misuse, then cast their toys away.
COWPER.—Hope, Line 127.

To live in hearts we leave behind
Is not to die.
CAMPBELL.—Hallowed Ground, Verse 6.

But he's short-lived that with his death can do most good.
DONNE.—The Progress of the Soul, Verse 17 last line.

Life is a warfare.
SENECA.—Of a Happy Life, Chap. VIII.

Life is a navigation.
SENECA.—Of a Happy Life, Chap. XXI.

LIFE.—Life's a tragedy.

SIR WALTER RALEIGH.—SWIFT to Mrs. Moore, 27th Dec. 1727.

Life is a jest, and all things show it:
I thought so once, but now I know it.

GAY.—"My Own Epitaph."

Life is but a day at most.

BURNS.—Friars' Carse Hermitage.

Longest life is but a day.

WORDSWORTH.—Rob Roy's Grave.

Our whole life is like a play.

BEN JONSON.—Discoveries.

Life is a journey:—on we go
Thro' many a scene of joy and woe.

WILLIAM COMBE.—Dr. Syntax, Tour to the Lakes, Chap. XII.

Life, sir! no prince fares like him; he breaks his fast with *Aristotle*, dines with *Tully*, drinks at *Helicon*, sups with *Seneca*; then walks a turn or two in the milky-way, and after six hours' conference with the stars, sleeps with old *Erra Pater*.

COLLEY CIBBER.—Love Makes a Man, Act I Scene 1.

Reason thus with life:
If I lose thee, I do lose a thing
That none but fools would keep: a breath thou art,
(Servile to all the skyey influences,)
That dost this habitation, where thou keepest,
Hourly afflict.

SHAKSPERE.—Measure for Measure, Act III. Scene 1. (Duke to Claudio.)

When I consider life, 'tis all a cheat;
Yet, fool'd with hope, men favour the deceit.
——None would live past years again,
Yet all hope pleasure in what yet remain.

DRYDEN.—Aurengzebe, Act IV. Scene 1.

That cruel Atropos eftsoons undid,
With cursed knife cutting the twist in twain;
Most wretched men, whose days depend on threads so vain.

SPENSER.—Fairy Queen, Book IV. Canto II. Verse 48

And life at length forsook his heaving heart,
Loth from so sweet a mansion to depart.

DRYDEN.—The Æneid, Book X.
(The death of Laurus.)

LAWYERS.—But who shall act the honest lawyer?
'Tis a hard part that.
SUCKLING.—The Sad One, Act III. Scene 4.

LAY.— Lay on, Macduff;
And damn'd be him that first cries "Hold, enough!"
SHAKSPERE.—Macbeth, Act V. Scene 7.
(Macbeth to Macduff.)

Lay not that flatt'ring unction to your soul,
That not your trespass, but my madness, speaks.
SHAKSPERE.—Hamlet, Act III. Scene 4.
(To his Mother.)

LEAD APES IN HELL.—Poor Gratia, in her twentieth year,
Foreseeing future woe,
Chose to attend a monkey here,
Before an ape below.
SHENSTONE.—To a Lady buried in Marriage, Verse 6.

LEAP.—Methinks, it were an easy leap
To pluck bright honour from the pale-faced moon.
SHAKSPERE.—King Henry IV., Part I. Act I. Scene 3. (Hotspur with Northumberland and Worcester.)

1. There, Sir, I challenge you, and matrimony's the spot where I expect you.
2. "'Tis enough, I'll not fail.
(Aside) So now I'm in for Hobbes' voyage, a great leap in the dark.
VANBRUGH.—The Provoked Wife, Act V. Scene 3.

LEARNED.—Great contest follows, and much learned dust
Involves the combatants; each claiming truth,
And truth disclaiming both.
COWPER.—The Task, Book III Line 161.

With various readings stored his empty skull,
Learn'd without sense, and venerably dull.
CHURCHILL.—The Rosciad, Line 591.

LEARNING.—After the flood, arts to Chaldea fell.
DENHAM.—Progress of Learning, Line 13.

To Egypt from Chaldee it travell'd,
And Fate at Memphis was unravell'd.
CHURCHILL.—The Ghost, Book I. Line 35.

From thence did learning into Egypt pass.
DENHAM.—Progress of Learning, Line 16.

Thence to Greece.
DENHAM.—Progress of Learning, Line 21.

LEARNING.—Thus when Eliza fill'd Britannia's throne,
What arts, what learning was not then our own?
Then sinew'd genius strong and nervous rose
In Spenser's numbers, and in Raleigh's prose;
On Bacon's lips then every science hung,
And Nature spoke from her own Shakspere's tongue.
LLOYD.—Prologue, 1761.

The Bookful blockhead, ignorantly read,
With loads of learned lumber in his head.
POPE.—On Criticism, Part III. Line 612.

I'll talk a word with this same learned Theban.
SHAKSPERE.—King Lear, Act III. Scene 4.
(Lear with Kent and Edgar.)

A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring:
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.
POPE.—On Criticism, Part II. Line 215.

Small draughts of philosophy lead to Atheism; but larger bring back to God.
BACON.—Ramage's Thoughts from the French and Italian, Page 65.

O this learning! what a thing it is!
SHAKSPERE.—Taming of the Shrew, Act I. Scene 2.
(Grumio to Lucentio.)

Learning by study must be won,
'Twas ne'er entail'd from son to son.
GAY.—Fable XI. Part II.

1. Suppose we put a tax upon learning.
2. Learning, it is true, is a useless commodity, but I think we had better lay it on ignorance; for learning being the property but of a very few, and those poor ones too, I am afraid we can get little among them; whereas ignorance will take in most of the great fortunes in the kingdom.
FIELDING.—The Historical Register for 1736. Act I Scene 1.

Learning is better worth than house or land.
CRABBE.—The Borough, Letter 18.

LEAVE.—Leave the room, Sir!
HOLCROFT.—The Road to Ruin, Act IV. Scene 2. MURPHY, The Way to Keep Him, Act II. Scene 1. MASSINGER, The Renegado, Act III. Scene 3.

LEAVE.—Leave this keen encounter of our wits,
And fall somewhat into a slower method.

SHAKSPERE.—King Richard III., Act I. Scene 2. (Gloster to Anne.)

LEAVES.—A fresher green the smelling leaves display,
And glittering as they tremble, cheer the day.

PARNELL.—The Hermit, Line 119.

There's not a spring
Or leaf but hath his morning hymn: each bush
And oak doth know I Am.

VAUGHAN.—Rules and Lessons, Verse 3.

LEBANON.—The wintry top of giant Lebanon.

HEBER.—Palestine, Page 6, Edition, 1812.

LECTURE.—And every married man is certain
T' attend the lecture call'd the curtain.

LLOYD.—Epi. to J. B., Esq.

LED.—Her hand he seized; and to a shady bank,
Thick overhead with verdant roof embower'd,
He led her, nothing loth.

MILTON.—Paradise Lost, Book IX. Line 1037.

LEFT.—Nevertheless I have somewhat against thee, inasmuch as thou hast left thy first love.

ST. JOHN the DIVINE.—The Book of Revelation, Chap. ii. Ver. 4.

LEISURE.—Retired leisure,
That in trim gardens takes his pleasure.

MILTON.—Il Penseroso.

I am never less at leisure than when at leisure, nor less alone than when I am alone.

PUBLIUS SCIPIO AFRICANUS. [A saying written of him by Cato the censor, and *quoted* by Cicero at the commencement of the third book of his Offices. The same idea is to be found in SENECA, Epi. VI., and ROGERS on Human Life, line 65 from the end, without acknowledgment.]

They are never alone that are accompanied with noble thoughts.

SIDNEY.—The Arcadia, Book I.

LENDING.—If you lend a person any money, it becomes lost for any purpose as one's own. When you ask for it back again, you may find a friend made an enemy by your kindness. If you begin to press still further—either you must part with that which you have intrusted, or else you must lose that friend.

1 RILEY'S Plautus.—The Trinummus, Act IV. Scene 4.

For loan oft loses both itself and friend.

SHAKSPERE.—Hamlet, Act I. Scene 3.

LEPROSY.—Would God my lord were with the prophet that is in Samaria! for he would recover him of his leprosy.

2 Kings, Chap. v. Ver. 3.

He that of greatest works is finisher
Oft does them by the weakest minister;
So Holy Writ in babes hath judgement shown
When Judges have been babes.

Shakspere.—All's Well that Ends Well, Act II. Scene 1. (Helena to the King.)

LESSON.—The living lesson stole into the heart,
With more prevailing force than dwells in words.

Thomson.—Liberty, Part II.

There is a lesson in each flower,
A story in each stream and bower;
In every herb on which you tread,
Are written words which, rightly read,
Will lead you from earth's fragrant sod,
To hope, and holiness, and God.

Anonymous.—From Adams's Quotations.

LET.—Let the galled jade wince; our withers are unwrung.

Shakspere.—Hamlet, Act III. Scene 2. (Hamlet to his Uncle, who begins to feel the offence of the play.)

Let's meet, and e ther do or die!

Beaumont and Fletcher.—The Island Princess.

Let us do or die!

Burns.—Scots wha hae, &c., Verse 6.
Campbell.—Ontalozzi's Death Song.

Let us, then, be up and doing,
With a heart for any fate:
Still achieving, still pursuing,
Learn to labour and to wait.

Longfellow.—Psalm of Life, Verse last.

LETTERS.—It is by the benefit of Letters, that absent friends are in a manner brought together.

Seneca.—Epi. 4.

They are those wing'd postilions that can fly
From the Antarctic to the Arctic sky;
The heralds and swift harbingers that move
From east to west on embassies of love.

Howell.—On Letters, Poem II. Line 5.

Heaven first taught letters for some wretch's aid,
Some banish'd lover or some captive maid.

Pope.—Eloise to Abelard, Line 51.

LETTERS.—Speed the soft intercourse from soul to soul,
And waft a sigh from Indus to the Pole.
POPE.—Eloise to Abelard, Line 57.

And thus his quill
Declares to her the absent lover's will.
COWLEY.—The Song, Verse last.

Kind messages that pass from land to land,
Kind letters that betray the heart's deep history,
In which we feel the pressure of a hand,
One touch of fire and all the rest is mystery!
LONGFELLOW.—The Sea-side, and Fire-side: Dedication.

LIAR.—Thou liar of the first magnitude.
CONGREVE.—Love for Love, Act II. Scene 5.

LIBEL.—They make a libel, which he made a play.
BEN JONSON.—Prol. to the Silent Woman.

Convey a libel in a frown,
And wink a reputation down.
SWIFT.—Journal of a Modern Lady.

LIBERTY.—Deep in the frozen regions of the north,
A goddess violated brought thee forth,
Immortal liberty.
SMOLLETT.—Ode to Independence, Line 5.

'Tis liberty alone that gives the flower
Of fleeting life, its lustre and perfume;
And we are weeds without it.
COWPER.—The Task, Book V. Line 446.

From the vine-cover'd hills and gay valleys of France,
See the day-star of liberty rise;
Through clouds of detraction unwearied advance,
And hold its new course in the skies.
ROSCOE.—The Metrical Miscellany. (Written in 1788.)

Thou gav'st them more than life,
Giving what, lost, makes life not worth the keeping.
ROGERS'S Italy.—Genoa, Line 25.

The love of liberty with life is given,
And life itself the inferior gift of Heaven.
DRYDEN.—Palemon and Arcite, Book II. Line 291.

When liberty is gone,
Life grows insipid and has lost its relish.
ADDISON.—Cato, Act II.

LIBERTY.—A day, an hour of virtuous liberty,
Is worth a whole eternity of bondage.
ADDISON.—Cato, Act II.

I would not my unhoused free condition
Put into circumscription and confine
For the sea's worth.
SHAKSPERE.—Othello, Act I. Scene 2.
(Othello to Iago.)

LIE.—You lie—under a mistake.
SHELLEY.—From Calderon.

Thou liest in thy throat.
SHAKSPERE.—Twelfth Night, Act III. Scene 4 (Sir Toby to Fabian.) King Henry IV., Part II. Act I. Scene 2.

I give him joy that's awkward at a lie.
DR. YOUNG.—Night VIII. Line 361.

Truth never was indebted to a lie.
DR. YOUNG.—Night VIII. Line 587.

The lie circumstantial, and the lie direct.
SHAKSPERE.—As You Like It, Act V. Scene 4.
(Touchstone to Jaques.)

This is a shameful thing for men to lie.
TENNYSON.—Morte d'Arthur. (King Arthur to Sir Bedivere.)

LIFE.—The web of our life is of a mingled yarn,
Good and ill together.
SHAKSPERE.—All's Well that Ends Well, Act IV Scene 3. (First Lord to Second Lord.)

So that it is never entirely free from calamity.
PLUTARCH.—Paulus Emilius, 24.

But, looking back, we see the dreadful train
Of woes anew, which were we to sustain,
We should refuse to tread the path again.
PRIOR.—Solomon, Book III. Line 103.

Comes the blind fury with the abhorred shears,
And slits the thin-spun life.
MILTON.—Lycidas, Line 75.

And with unwearied fingers drawing out
The lines of life from living knowledge hid.
SPENSER.—Fairy Queen, Book IV. Canto II. Verse 48

LIFE.—Whose life with care is overcast,
That man's not said to live, but last;
Nor is't a life, seven years to tell,
But for to live that half seven well.

HERRICK.—Hesp. Pastorals, No. 3.

Thus we live many years in a state of much happiness; not but that we sometimes had those little rubs which Providence sends to enchance the value of its favours.

GOLDSMITH.—Vicar of Wakefield, Chap. 1.

After life's fitful fever he sleeps well.

SHAKSPERE.—Macbeth, Act III. Scene 2.
(To his Lady.)

O life! how pleasant in thy morning,
Young fancy's rays the hills adorning!
Cold-pausing caution's lesson scorning,
We frisk away,
Like schoolboys, at the expected warning,
To joy and play.

BURNS.—Epistle to James Smith, Verse 15.

I bear a charmed life.

SHAKSPERE.—Macbeth, Act V. Scene 7.
(To Macduff.)

To husband out life's taper at the close,
And keep the flames from wasting, by repose.

GOLDSMITH.—Deserted Village, Line 87.

Let us (since life can little more supply
Than just to look about us and to die)
Expatiate free o'er all this scene of man;
A mighty maze! but not without a plan.

POPE.—Essay on Man, Epistle I. Line 3.

Men deal with life as children with their play,
Who first misuse, then cast their toys away.

COWPER.—Hope, Line 127.

To live in hearts we leave behind
Is not to die.

CAMPBELL.—Hallowed Ground, Verse 6.

But he's short-lived that with his death can do most good.

DONNE.—The Progress of the Soul, Verse 17 last line.

Life is a warfare.

SENECA.—Of a Happy Life, Chap. VIII.

Life is a navigation.

SENECA.—Of a Happy Life, Chap. XXI.

LIFE.—Life's a tragedy.
SIR WALTER RALEIGH.—SWIFT to Mrs. Moore, 27th Dec. 1727.

Life is a jest, and all things show it:
I thought so once, but now I know it.
GAY.—"My Own Epitaph."

Life is but a day at most.
BURNS.—Friars' Carse Hermitage.

Longest life is but a day.
WORDSWORTH.—Rob Roy's Grave.

Our whole life is like a play.
BEN JONSON.—Discoveries.

Life is a journey:—on we go
Thro' many a scene of joy and woe.
WILLIAM COMBE.—Dr. Syntax, Tour to the Lakes, Chap. XII.

Life, sir! no prince fares like him; he breaks his fast with *Aristotle*, dines with *Tully*, drinks at *Helicon*, sups with *Seneca*; then walks a turn or two in the milky-way, and after six hours' conference with the stars, sleeps with old *Erra Pater*.
COLLEY CIBBER.—Love Makes a Man, Act I Scene 1.

Reason thus with life:
If I lose thee, I do lose a thing
That none but fools would keep: a breath thou art,
(Servile to all the skyey influences,)
That dost this habitation, where thou keepest,
Hourly afflict.
SHAKSPERE.—Measure for Measure, Act III. Scene 1. (Duke to Claudio.)

When I consider life, 'tis all a cheat;
Yet, fool'd with hope, men favour the deceit.
——None would live past years again,
Yet all hope pleasure in what yet remain.
DRYDEN.—Aurengzebe, Act IV. Scene 1.

That cruel Atropos eftsoons undid,
With cursed knife cutting the twist in twain;
Most wretched men, whose days depend on threads so vain.
SPENSER.—Fairy Queen, Book IV. Canto II. Verse 48

And life at length forsook his heaving heart,
Loth from so sweet a mansion to depart.
DRYDEN.—The Æneid, Book X.
(The death of Laurus.)

LIFE.—'Tis not for nothing that we life pursue;
It pays our hopes with something still that's new;
Each day's a mistress, unenjoy'd before;
Like travellers we're pleased with seeing more.
Did you but know what joys your way attend,
You would not hurry to your journey's end.
DRYDEN.—Aurengzebe, Act IV. Scene 1.

Reflect that life, like every other blessing,
Derives its value from its use alone;
Not for itself, but for a nobler end,
Th' Eternal gave it, and that end is virtue.
DR. JOHNSON.—Irene, Act III. Scene 8.

Life is not an idle ore,
But iron dug from central gloom,
And heated hot with burning fears,
And dipt in baths of hissing tears,
And batter'd with the shocks of doom,
To shape and use.
TENNYSON.—In Memoriam, CXVII. V 5.

Thou hast nor youth, nor age;—
But, as it were, an after-dinner's sleep,
Dreaming on both.——
What's yet in this,
That bears the name of life? yet in this life
Lie hid more thousand deaths: yet death we fear
That makes these odds all even.
SHAKSPERE.—Measure for Measure, Act III. Scene 1. (The Duke to Claudio.)

Our life contains a thousand springs,
And dies if one be gone;
Strange that a harp of thousand strings
Should keep in tune so long.
WATTS.—Hymns and Spiritual Songs, Book II. Hymn 19.

Oppress'd with grief, oppress'd with care,
A burden more than I can bear,
I sit me down and sigh;
O Life! thou art a galling load,
Along a rough, a weary road,
To wretches such as I!
BURNS.—Despondency, Verse 1.

In life's last scene what prodigies surprise,
Fears of the brave, and follies of the wise!
From Marlborough's eyes the streams of dotage flow,
And Swift expires a driveller and a show.
DR. JOHNSON.—Vanity of Human wishes. Line 315.

LIFE.—The wine of life is drawn, and the mere lees
Is left this vault to brag of.
SHAKSPERE.—Macbeth, Act II. Scene 3.
(To Lennox.)

I will drink life to the lees.
TENNYSON.—Ulysses.

She was a form of life and light,
That, seen, became a part of sight!
And rose, where'er I turn'd mine eye,
The morning-star of Memory.
BYRON.—The Giaour.

Take not away the life you cannot give.
For all things have an equal right to live.
DRYDEN.—Pythagorean Phil.

Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.
SHAKSPERE.—Macbeth, Act V Scene 5.
(On hearing of his wife's death.)

He struts in robes the monarch of an hour.
TICKELL.—Prol. 1713, Line 12.

LIFT.—Lift up your heads, O ye gates!
PSALM xxiv. Ver. 7.

We directed our steps towards the mansion of a wealthy man full of precious things. Gates, fly open!
BUCKLEY'S Homer.—The Odyssey, Life of Homer, Page 29.

LIGHT.—He that has light within his own clear breast,
May sit i' the centre, and enjoy bright day;
But he that hides a dark soul and foul thoughts,
Benighted walks under the mid-day sun:
Himself is his own dungeon.
MILTON.—Comus, Line 381.

In that I shine confest,
By my own light, in motion or at rest.
ARIOSTO.—Orlando Furioso, Canto XXIII. Stanza 36.
(Rose's Transl.)

Virtue could see to do what virtue would
By her own radiant light.
MILTON.—Comus.

A lovely lady garmented in light.
SHELLEY.—The Witch of Atlas, St. 5.

LIGHT.—The light that never was on sea or land.
WORDSWORTH.—Elegiac Stanzas. Peele Castle.

Farewell! we lose ourselves in light.
TENNYSON.—In Memoriam, 46, V. 4.

Mutually giving and receiving aid,
They set each other off, like light and shade.
CHURCHILL.—Gotham, Book II. Line 151.

There is that which one can communicate to another, and make himself the richer; as one who imparts a light to another has not therefore less light, but walks henceforth in the light of two torches instead of one.
DR. TRENCH.—Parable of the Ten Virgins, 250. Ed. 9.

LIKE.—Were I like thee, I'd throw myself away.
SHAKSPERE.—Timon of Athens, Act IV. Scene 3 (Timon to Apemantus.)

It was not my fault, Major Bridgenorth;
How could I help it? like will to like—
The boy would come—The girl would see him.
SCOTT.—Peveril of the Peak, Chap. XIV.

Like will to like; each creature loves his kind,
Chaste words proceed still from a bashful mind.
HERRICK.—Hesperides, Aphorisms, 293

There's not a man among them but must please,
Since they are like each other as are peas.
SWIFT.—Horace, Book I. Epi. 5.

As like as milk is to milk.
RILEY.—Plautus, The Bacchides, Act I. Scene 2

As cherry is to cherry.
SHAKSPERE.—King Henry VIII., Act V. Scene 1. (Lady to King Henry.)

Almost as like as eggs.
SHAKSPERE.—Winter's Tale, Act I. Scene 2. (Leontes to Mamillius.)

F—— loves the senate, Hockleyhole his brother,
Like in all else as one egg to another.
POPE.—Satire to Fortescue, Book I. Line 49.

Like Niobe, all tears.
SHAKSPERE.—Hamlet, Act I. Scene 2. (After his interview with the King, Queen, and Lords.)

No more like my father
Than I to Hercules.
SHAKSPERE.—Hamlet, Act I. Scene 2. (The same Soliloquy.)

LIKE.—Very like a whale.
SHAKSPERE.—Hamlet, Act III. Scene 2.
(To Polonius.)

But simpering, mild, and innocent,
As angels on a monument.
WHITEHEAD.—Variety.

All flesh consorteth according to kind, and a man will cleave to his like.
ECCLESIASTICUS.—Chap. xiii. Ver. 16.

The birds will resort unto their like.
ECCLESIASTICUS.—Chap. xxvii. Ver. 9.

Cicada is dear to cicada, and ant to ant, and hawks to hawks.
BANKS' Theocritus.—Idyll IX. Page 52.

LIKENESS.—Long shall we seek his likeness—long in vain,
And turn to all of him which may remain,
Sighing that Nature form'd but one such man,
And broke the die—in moulding Sheridan.
BYRON.—Monody on Sheridan, last Lines.

LILY.—Consider the lilies of the field, how they grow; they toil not, neither do they spin: And yet I say unto you, that even Solomon in all his glory was not arrayed like one of these.
ST. MATTHEW, Chap. vi. Verses 28, 29.

Observe the rising lily's snowy grace,
Observe the various vegetable race:
They neither toil nor spin, but careless grow,
Yet see how warm they blush! how bright they glow!
What regal vestments can with them compare!
What King so shining! or what Queen so fair!
THOMSON.—Paraphrase on St. Matthew.

And every rose and lily, there did stand
Better attir'd by Nature's hand.
COWLEY.—The Garden.

Yet neither spins, he cards, nor frets,
But to her mother nature all her care she lets.
SPENSER.—Fairy Queen, Book II. Canto I.

Like the lily
That once was mistress of the field and flourish'd
I'll hang my head and perish.
SHAKSPERE.—King Henry VIII., Act III. Scene 1
(Queen Catherine to Wolsey.)

LINE.—The line too labours, and the words move slow.
POPE.—On Criticism, Line 370.

LINGERING.—Lingering and sitting by a new made grave,
As loth to leave the body that it lov'd.
MILTON.—Comus.

Lingering with a fond delay.
COLLINS.—Ode on the Superstitions of Scotland, Line 2.

Still linger, in our northern clime,
Some remnants of the good old time;
And still, within our valleys here,
We hold the kindred title dear.
SCOTT.—Marmion, Canto VI. Introd. Line 86.

LION.—Rouse the lion from his lair.
SCOTT.—The Talisman, Chap. VI.

[And see the opening of St. Gregory's Poem entitled "An address to his Soul," in Blakey's Lives of the Primitive Fathers, Page 136]

Hear the lion roar.
SHAKSPERE.—King John, Act II. Scene 1. (The Bastard to Austria.)

Dost thou hear the Nemean lion roar?
SHAKSPERE.—Love's Labour's Lost, Act IV. Scene 1. (Boyet to the Princess.)

A living dog is better than a dead lion.
ECCLESIASTES.—Chap. ix. Ver. 4; and see Swift, "An Excellent new Song."

A lion among ladies is a most dreadful thing; for there is not a more fearful wild-fowl than your lion, living.
SHAKSPERE.—Midsummer Night's Dream, Act III. Scene 1. (Bottom to his Companions.)

Dost thou now fall over to my foes?
Thou wear a lion's hide! doff it for shame,
And hang a calf's skin on those recreant limbs.
SHAKSPERE.—King John, Act III. Scene 1. (Constance to Austria.)

LIPS.—Her lips are roses over-wash'd with dew.
GREENE.—Menaphon's Eclogue, Verse 8.

Her fair lips were as a spout,
To tumble pearls and diamonds out.
LLOYD.—On Rhyme.

LIQUORS.—Though I look old, yet am I strong and lusty,
For in my youth I never did apply
Hot and rebellious liquors in my blood;
Nor did not with unbashful forehead woo
The means of weakness and debility;
Therefore my age is as a lusty winter,
Frosty, but kindly.
SHAKSPERE.—As You Like It, Act II. Scene 3.
(Adam to Orlando.)

LISTEN.—*Leontine.* But, sir, if you will but listen to reason.
Croaker.—Come, then, produce your reasons. I tell you I'm fixed, determined; so now produce your reasons. When I'm determined, I always listen to reason, because it can then do no harm.
GOLDSMITH.—The Good-natured Man, Act I. Scene 1.

LISTENING.—The planets in their station listening stood.
MILTON.—Paradise Lost, Book VII.

Have ye not listen'd while he bound the suns
And planets to their spheres?
THOMSON.—Memory of Newton, Line 17.

In listening mood she seem'd to stand,
The guardian Naiad of the strand.
SCOTT.—Lady of the Lake, Canto I. Stanza 17.

LIVE.—Live while you live, the epicure will say,
And take the pleasure of the present day:
Live while you live, the sacred preacher cries,
And give to God each moment as it flies.
Lord, in my view let both united be,
I live in pleasure when I live to Thee!
DR. DODDRIDGE.

From the time we first began to know,
We live and learn, but not the wiser grow.
POMFRET.—Reason.

For living long sin hath the greater space,
And dying well they find the greater grace.
GREENE.—A Maiden's Dream, 4th verse from end

LIVED.—I had not wander'd wild and wide,
With such an angel for my guide;
Nor heaven nor earth could then reprove me,
If she had lived, and lived to love me.
SCOTT.—Old Mortality, Chap. XXIII.

If I one soul improve, I have not lived in vain.
BEATTIE.—The Minstrel, Bk. II. Verse 32, Line 9

LIVED.—To-morrow let my sun his beams display,
Or in clouds hide them; I have lived to day.
COWLEY.—A Vote, last lines.

Nor good, nor bad, nor fools, nor wise;
They would not learn, nor could advise;
Without love, hatred, joy, or fear,
They led—a kind of—as it were,
Nor wish'd, nor cared, nor laugh'd, nor cried;
And so they liv'd, and so they died.
PRIOR.—Epitaph on Jack and Joan, last lines.

LO!—Lo! he comes with clouds descending.
THOMAS OLIVERS.—Hymn for Advent.

[The Author was one of the Agents in the Religious revival of the 17th century. See the Rev. Luke H. Wiseman's Lecture in Exeter Hall, 16th January, 1855.]

LOAF.— And easy it is
Of a cut loaf to steal a shive, we know.
SHAKSPERE.—Titus Andronicus, Act II. Scene 1.
(Demetrius to Aaron.)

LOAVES.—There shall be, in England, seven half-penny loaves sold for a penny; the three-hooped pot shall have ten hoops; and I will make it felony to drink small beer.
SHAKSPERE.—King Henry VI., Part II. Act IV. Scene 2. (Cade to Dick.)

LOBSTERS.—Fleas are not lobsters, d—— their souls.
WOLCOT, alias Peter Pindar, (Sir Jos. Banks and the boiled fleas.)

LODGE.—Oh, that I had in the wilderness a lodging place!
JEREMIAH.—Chap. ix. Ver. 2.

Oh for a lodge in some vast wilderness,
Some boundless contiguity of shade!
Where rumour of oppression and deceit—
Of unsuccessful or successful war,
Might never reach me more!
COWPER.—The Task, Book II. Line 1.

O for a seat in some poetic nook,
Just hid with trees and sparkling with a brook!
LEIGH HUNT.—Politics and Parties.

With spots of sunny openings, and with nooks
To lie and read in, sloping into brooks.
LEIGH HUNT.—The Story of Rimini.

LOGIC.—He was in logic a great critic,
Profoundly skilled in analytic:
He could distinguish, and divide
A hair 'twixt south and south-west side;
On either which he would dispute,
Confute, change hands, and still confute.

BUTLER.—Hudibras, Part I. Canto I. Line 65.

It is a piece of logic which will hardly pass on the world, that because one man has a sore nose all the town should put plasters upon theirs.

SWIFT.—Remarks upon a Book. (Roscoe's Ed Vol. 2, pa. 181.)

LONDON.—The very houses seem asleep!
And all that mighty heart is lying still.

WORDSWORTH.—Westminster Bridge at Night.

There lies a sleeping city.

H. TAYLOR.—Philip Van Artevelde, Act IV Scene 1

At my feet the city slumbered.

LONGFELLOW.—The Belfry of Bruges.

Creation sleeps. 'Tis as the general pulse
Of life stood still, and nature made a pause.

DR. YOUNG.—Night I. Line 23

Methinks I see
The monster London laugh at me.

* * * * * *

Let but thy wicked men from out thee go,
And all the fools that crowd thee so.
Even thou, who dost thy millions boast,
A village less than Islington will grow,
A solitude almost.

COWLEY.—Of Solitude, V. 11, 12, A.D. 1669

The walls and Towers are levelled with the ground,
And scarce aught now of that vast city's found,
But shards and rubbish, which weak signs might keep,
Of forepast glory, and bid travellers weep.

COWLEY.—The Davideis, Bk. 2. (With reference to Jerusalem that was.)

At last some curious traveller from Lima will visit England, and give a description of the ruins of St. Paul's like the editions of Balbec and Palmyra. HORACE WALPOLE.

To HORACE MANN, 24th November, 1774.

[And again the same writer in a letter to the Rev. William Mason, (27th November, 1775,) alludes to the period when this Island may be rediscovered, and some American smiles at the scenes on the little Thames while he is planting a forest on the banks of the Oroonoko, and then in a

feigned rhapsody says, "He is in little London, and must go dress and dine with some of the inhabitants of that ancient metropolis now in ruins!" After Walpole we have VOLNEY, "Who knows," says he, "but that hereafter some traveller like myself will sit down upon the banks of the Seine, the Thames, or the Zuyder Zee, where now in the tumult of enjoyment, the heart and the eyes are too slow to take in the multitude of sensations Who knows but he will sit down solitary amid silent ruins, and weep e people inurned, and their greatness changed into an empty name."—RUINS, Ch. 2.] The next in point of time is Henry Kirke White.

LONDON.—Where now is Britain?

* * * * * * *

Even as the Savage sits upon the stone
That marks where stood her capitols, and hears
The bittern booming in the weeds, he shrinks
From the dismaying solitude

H. K. WHITE.—Time. Written between 1803 and 1805.

[Next follows Shelley who trenches upon White's *bittern*, his *capitols* and *weeds;* see his Peter Bell the third. Dedication, A.D. 1819.] And lastly we have,

She may still exist in undiminished vigour when some traveller from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St. Paul's.

T. B. MACAULAY.—On the Roman Catholic Church.

[See his Essay on Ranke's History of the Popes. Edinburgh Review, Oct. 1840.]

LOOK.—Look before you, 'ere you leap;
For as you sow y' are like to reap.

HUDIBRAS.—Canto II. Part II. Line 503.

Look here, upon this picture, and on this.

SHAKSPERE.—Hamlet, Act III. Scene 4. (To his Mother.)

Look round the habitable world, how few
Know their own good; or, knowing it, pursue.

DRYDEN.—Juvenal, Satire X.

That constellation set, the world in vain
Must hope to look upon their like again.

COWPER.—Table Talk, Line 661.

He was a man, take him for all in all,
I shall not look upon his like again.

SHAKSPERE.—Hamlet, Act I. Scene 2. (To Horatio.)

LOOKED.—Alone, amid the shades,
Still in harmonious intercourse they lived
The rural day, and talk'd the flowing heart,
Or sigh'd and look'd unutterable things.

THOMSON.—Summer, Line 1185.

LOOKS.—Looks that speak.
SHERIDAN.—Verses to Garrick's Memory

And looks commercing with the skies,
Thy rapt soul sitting in thine eyes.
MILTON.—Il Penseroso, Line 39.

Her modest looks the cottage might adorn,
Sweet as the primrose peeps beneath the thorn.
GOLDSMITH.—The Deserted Village, Line 329.

He looks like a writ of inquiry into their titles and estates.
CONGREVE.—Love for Love, Act I. Scene 2.

LORD.—The Lord is my shepherd: therefore can I lack nothing He shall feed me in a green pasture; and lead me forth beside the waters of comfort.
PSALM xxiii. Verses 1, 2. See ADDISON'S beautiful Paraphrase on the same, Spectator, No. 441.

Thou wast wont to lead the stag to new pastures, and to the streams of running waters.
RILEY'S Ovid, Met, Page 349.

Lord of the lion heart and eagle eye!
SMOLLETT.—Ode to Independence.

Lord of useless thousands.
POPE.—Moral Essays, Epi. III. Line 314.

Lord of himself—that heritage of woe!
BYRON.—Lara, Canto I. Stanza 2.

I see the lords of human kind pass by.
GOLDSMITH.—The Traveller, Line 328.

And there began a lang digression
About the lords o' the creation.
BURNS.—The Twa Dogs.

LOSSES.—Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enough to press a royal merchant down.
SHAKSPERE.—Merchant of Venice, Act IV. Scene 1 (The Duke to Shylock.)

LOST.—What though the field be lost!
All is not lost; th' unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield,
And what is else not to be overcome.
MILTON.—Paradise Lost, Book I. Line 105.

LOST.—Dear is the spot where Christians sleep,
And sweet the strain which angels pour;
Oh, why should we in anguish weep?
They are not lost, but gone before.
ANONYMOUS.—See R. A. Smith's Edinburgh Harmony, 1829, and Rogers' Human Life.

Such is the tale, so sad, to memory dear,
Which oft in youth has charm'd my listening ear.
H. KIRKE WHITE.—Clifton Grove, Line 441

Good Titus could, but Charles could never say,
Of all his royal life, he "lost a day."
DUKE.—Poem on the Death of Charles II.

"I've lost a day"—the prince who nobly cried,
Had been an emperor without his crown.
DR. YOUNG.—Night II. Line 99.

This world, 'tis true,
Was made for Cæsar, but for Titus, too;
And which more blest? Who chain'd his country? say,
Or he whose virtue sigh'd to lose a day?
POPE.—Essay on Man, Epi. IV. Stanza 1.

The delight of men,
He who the day, when his overflowing hand
Had made no happy heart, concluded lost!
THOMSON.—Liberty.

How hard their lot who neither won nor lost!
ANONYMOUS.—The Bucks had Dined.
(Elegant Extracts.)

LOVE.—Many waters cannot quench love, neither can the floods drown it.
SOLOMON'S SONG, Chap. viii. Ver. 7; HERRICK, Hesperides against Love, No. 127.

Didst thou but know the inly touch of love,
Thou would'st as soon go kindle fire with snow,
As seek to quench the fire of love with words.
SHAKSPERE.—Two Gentlemen of Verona, Act II. Scene 7. (Julia to Lucetta.)

O, how this spring of love resembleth
The uncertain glory of an April day;
Which now shews all the beauty of the sun,
And, by and by, a cloud takes all away!
SHAKSPERE.—Two Gentlemen of Verona, Act I. Scene 3. (Proteus alone.)

LOVE.—Banish that fear; my flame can never waste,
For love sincere refines upon the taste.
COLLEY CIBBER.—The Double Gallant, Act V. Scene 1.

Love is not love
Which alters when it alteration finds—
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error, and upon me prov'd,
I never writ, nor no man ever lov'd.
SHAKSPERE.—Sonnet, CXVI.

Fie, fie! how wayward is this foolish love,
That, like a testy babe, will scratch the nurse,
And presently all humbled, kiss the rod!
SHAKSPERE.—Two Gentlemen of Verona, Act I. Scene 2. (Julia alone.)

Ah me! for aught that ever I could read,
Could ever hear by tale or history,
The course of true love never did run smooth.
SHAKSPERE.—Midsummer Night's Dream, Act I Scene 1. (Lysander to Hermia.)

O love! unconquerable in the fight.
BUCKLEY.—Sophocles, Antigone, Page 188.

But he who stems a stream with sand,
And fetters flame with flaxen band,
Has yet a harder task to prove—
By firm resolve to conquer love!
SCOTT.—Lady of the Lake, Canto III. Stanza 28.

Love, free as air, at sight of human ties,
Spreads his light wings, and in a moment flies.
POPE.—Epi. to Eloisa, last Lines.

But love is blind, and lovers cannot see
The pretty follies that themselves commit.
SHAKSPERE.—Merchant of Venice, Act II. Scene 6. (Jessica to Lorenzo.)

Love is the salt of life; a higher taste
It gives to pleasure, and then makes it last.
BUCKINGHAM.—Ode on Love, Verse 5.

O death, all eloquent! you only prove
What dust we doat on, when 'tis man we love.
POPE.—Eloise to Abelard, Line 355.

Love sought is good, but given unsought is better.
SHAKSPERE.—Twelfth Night, Act III. Scene 1. (Olivia to Viola.)

LOVE.—Like Dian's kiss, unask'd, unsought,
Love gives itself, but is not bought.
LONGFELLOW.—Endymion, Verse 4.

All hearts in love use their own tongues;
Let every eye negotiate for itself,
And trust no agent.
SHAKSPERE.—Much Ado About Nothing, Act II Scene 1. (Claudio alone.)

Thy love to me was wonderful, passing the love of women.
DAVID, KING OF ISRAEL, lamenting Saul and Jonathan; 2 SAMUEL, Chap. i. Verse 26.

Love! who lightest on wealth, who makest thy couch in the soft cheeks of the youthful damsel, and roamest beyond the sea, and 'mid the rural cots, thee shall neither any of the immortals escape, nor men the creatures of a day.
BUCKLEY'S Sophocles, Antigone, Page 188.

Alas! the love of women! it is known
To be a lovely and a fearful thing;
For all of theirs upon that die is thrown,
And if 'tis lost, life hath no more to bring
To them but mockeries of the past alone,
And their revenge is as the tiger's spring,
Deadly, and quick, and crushing; yet, as real
Torture is theirs, what they inflict they feel.
BYRON.—Don Juan, Canto II. Stanza 199.

In men desire begets love, and in women love begets desire.
SWIFT.—A Quotation from Fitzharding the sister of Lady Orkney. (Journal to Stella, Letter 54.)

Oh love! what is it in this world of ours
Which makes it fatal to be loved? Ah! why
With cypress branches hast thou wreathed thy bowers,
And made thy best interpreter a sigh?
As those who dote on odours pluck the flowers,
And place them on their breast—but place to die;
Thus the frail beings we would fondly cherish
Are laid within our bosoms but to perish.
BYRON.—Don Juan, Canto III. Stanza 2.

True he it said, whatever man it said,
That love with gall and honey doth abound;
But if the one be with the other weighed,
For every dram of honey therein found
A pound of gall doth over it redound.
SPENSER.—Fairy Queen, Book IV. Canto X., and Eclogue III. March.

LOVE.—Stony limits cannot hold love out;
And what love can do, that dares love attempt.
SHAKSPERE.—Romeo and Juliet, Act II. Scene 2 (Romeo to Juliet.)

In peace, love tunes the shepherd's reed;
In war, he mounts the warrior's steed;
In halls, in gay attire is seen;
In hamlets, dances on the green.
Love rules the court, the camp, the grove;
And men below, and saints above;
For love is heaven, and heaven is love.
SCOTT.—Lay of the Last Minstrel, Canto III. Verse 2.

True Love's the gift which God has given
To man alone beneath the heaven.
SCOTT.—Lay of the Last Minstrel, Canto V. Stanza 13

Man's love is of man's life a thing apart,
'Tis woman's whole existence: man may range
The court, camp, church, the vessel, and the mart;
Sword, gown, gain, glory, offer in exchange
Pride, fame, ambition, to fill up his heart,
And few there are whom these cannot estrange;
Men have all these resources, we but one,
To love again, and be again undone.
BYRON.—Don Juan, Canto I. Stanza 194.

I cannot love thee as I ought,
For love reflects the thing beloved;
My words are only words, and moved
Upon the topmost froth of thought.
TENNYSON.—In Memoriam, Line I. Verse 1.

Love will find out the way.
ANONYMOUS.—3 Percy Reliques, 294. (A Song.)

Love on the picture smiled! expression pour'd
Her mingling spirit there and Greece adored!
CAMPBELL.—Pleasures of Hope, Part II.

There is no other remedy for love, O Nicias, either in the way of salve, as it seems to me, or of plaster, except the Muses.
BUCKLEY'S Theocritus, Page 58.

Love, the sole disease thou canst not cure.
POPE.—Pastoral II., Summer, Line 12.

Love is not to be reason'd down, or lost
In high ambition or a thirst of greatness.
ADDISON.—Cato, Act I. Scene 1.

Ambition is no cure for love.
SCOTT.—Lay of the Last Minstrel. Canto I. Verse 27

LOVE.—There is a beggary in the love that can be reckon'd.

SHAKSPERE.—Antony and Cleopatra, Act I. Scene 1.
(Antony to Cleopatra.)

Why did she love him? Curious fool!—be still——
Is human love the growth of human will?

BYRON.—Lara, Canto II. Verse 22.

Who ever lov'd that lov'd not at first sight?

MARLOW.—Hero and Leander, First Sestiad; quoted by SHAKSPERE.—As You Like It, Act III. Scene 5.

Love will still be lord of all.

SCOTT.—Lay of the Last Minstrel, Canto VI. Verse 11.

How to know a man in love—your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied, and every thing about you demonstrating a careless desolation.

SHAKSPERE.—As You Like It, Act III. Scene 2.
(Rosalind to Orlando.)

Love keeps the cold out better than a cloak. It serves for food and raiment.

LONGFELLOW.—The Spanish Student, Act I. Scene 5.

LOVED.—None without hope e'er loved the brightest fair;
But Love can hope, where Reason would despair.

LYTTLETON.—Epigram.

Let those love now who never lov'd before,
And those who always lov'd now love the more.

PARNELL.—The Vigil of Venus, the last Lines.

To soothe
That agony of heart which they alone
Who best have lov'd, who best have been beloved
Can feel or pity.

Rev. W. MASON.—The English Garden, Book I.

'Tis better to have loved and lost,
Than never to have loved at all.

TENNYSON.—In Memoriam, XXVII.

How many are not lov'd who think they are!
Yet all are willing to believe the fair:
And, though 'tis Beauty's known and obvious cheat,
Yet man's self-love still favours the deceit.

DRYDEN.—The Conquest of Granada, Part II. Act II. Scene 1.

One that lov'd not wisely, but too well.

SHAKSPERE.—Othello, Act V. Scene 2.
(Othello to Lodovico.)

LOVELINESS.— Loveliness
Needs not the foreign aid of ornament,
But is, when unadorn'd, adorn'd the most.
THOMSON.—Autumn, Line 204.

Her gentle limbs did she undress,
And laid down in her loveliness.
COLERIDGE.—Christabel, Part I.

LOVELY.—Lovely Thais sits beside thee,
Take the good the gods provide thee.
DRYDEN.—Alexander's Feast, Verse 5.

LOVER.—What mad lover ever dy'd,
To gain a soft and gentle bride?
Or for a lady tender-hearted,
In purling streams or hemp departed?
BUTLER.—Hudibras, Part III. Canto I. Line 23.

And then the lover,
Sighing like a furnace, with a woeful ballad
Made to his mistress' eyebrow.
SHAKSPERE.—As You Like It, Act II. Scene 7.
(Jaques to Duke S.)

A sonnet quaint
Of Silvia's shoe-string, or of Chloe's fan,
Or sweetly-fashion'd tip of Celia's ear.
SHENSTONE.—Economy, Part III. Line 85.

Who shall give a lover any law?
CHAUCER.—Saunders, Vol. I. Page 20.

LOVING.— So loving to my mother,
That he might not beteem the winds of heaven
Visit her face too roughly.
SHAKSPERE.—Hamlet, Act I. Scene 2.
(Describing his Father's love for his Mother.)

Why, she would hang on him
As if increase of appetite had grown
By what it fed on.
SHAKSPERE.—(The same.)

The appetite for power grows on what it feeds upon.
POLYBIUS, VI. 57. (Ramage's Thoughts from the Greek.)

LOW.—1. He never gives us nothing that's low.
2. O d—n any thing that's low, I cannot bear it.
3. The genteel thing is the genteel thing at any time.
If so that a gentleman bees in a concatenation accordingly.
2. I like the *maxum* of it Master Muggins.
What, though I am obligated to dance a bear,
A man may be a gentleman for all that.
May this be my poison, if my bear ever dances
But to the very genteelest of tunes!
"Walter Parted; or the Minuet in Ariadne."
GOLDSMITH. — She Stoops to Conquer, Act I. Scene 2. (The Alehouse.)

It is the known talent of low and little spirits to have a great man's name perpetually in their mouths.
SWIFT.—The Drapier's 6th Letter.

LOWLINESS.—Lowliness is young ambition's ladder,
Whereto the climber upward turns his face:
But when he once attains the utmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend.
SHAKSPERE.—Julius Cæsar, Act II. Scene 1.
(Brutus to Lucius.)

Fool that I was! upon my eagle's wings
I bore this wren, till I was tir'd with soaring,
And now he mounts above me.
DRYDEN.—All for Love, Act II. Scene 1.

LUCKY.—The lucky have whole days, which still they choose;
Th' unlucky have but hours, and those they lose.
DRYDEN.—Tyrannick Love, Act I. Scene 1.

LURE.—O, for a falconer's voice
To lure this tassel-gentle back again.
SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.
(Juliet making an appointment for the morrow.)

LUXURY.—Such food as this would have been heretofore
Accounted riot in a senator——
For scarce a slave but has to dinner now,
The well-dress'd paps of a fat pregnant sow.
JUVENAL.—Sat. XI. (Congreve.)

LYING.—Lydia, you ought to know that lying don't become a young woman.
SHERIDAN.—The Rivals, Act III. Scene 3.

LYING.—Lord, lord, how the world is given to lying! I grant you I was down, and out of breath; and so was he: but we rose both at an instant, and fought a long hour by Shrewsbury clock.

SHAKSPERE.—King Henry IV., Part I. Act V. Scene 4. (Falstaff to Prince Henry and Prince John.)

If I do lie, and do no harm by it, though the gods hear, I hope they'll pardon it.

SHAKSPERE.—Cymbeline, Act IV. Scene 2. (Imogen to Lucius.)

MAD.—The man is either mad, or making verses.

HORACE.—Translated by Smart, Book II., Satire VII. Line 117.

The man's as mad as his master! The strangest stranger that ever came to our house!

BROME.—The Merry Beggars, Act V.

Are his wits safe? is he not light of brain?

SHAKSPERE.—Othello, Act IV. Scene 1. (Lodovico to Iago.)

Sure the man is tainted in his wits.

SHAKSPERE.—Twelfth Night, Act III. Scene 4. (Maria to Olivia.)

See that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh.

SHAKSPERE.—Hamlet, Act III. Scene 1. (Ophelia after Hamlet leaves her.)

It shall be so;
Madness in great ones must not unwatch'd go.

SHAKSPERE.—Hamlet, Act III. Scene 1. (The King resolving to send him to England.)

It is the very error of the moon,
She comes more nearer earth than she was wont,
And makes men mad.

SHAKSPERE.—Othello, Act V. Scene 2. (Othello to Emilia.)

That he is mad 'tis true; 'tis true, 'tis pity;
And pity 'tis 'tis true.

SHAKSPERE.—Hamlet, Act II. Scene 2. (Polonius to the Queen.)

I am not mad;—I would to heaven I were!
For then 'tis like I should forget myself.

SHAKSPERE.—King John, Act III. Scene 4. (Constance to Pandulph.)

MAD.—Why this is very midsummer madness.

SHAKSPERE.—Twelfth Night, Act III. Scene 4.
(Olivia to Maria.)

My pulse, as yours, doth temperately keep time,
And makes as healthful music.

SHAKSPERE.—Hamlet, Act III. Scene 4.
(To his Mother.)

Though this be madness, yet there is
Method in it.

SHAKSPERE.—Hamlet, Act II. Scene 2.
(Polonius with Hamlet.)

By this time I am afraid the reader begins to suspect that he was crazy; and certainly when I consider everything, he must have been crazy when the wind was at N.N.E.

DE QUINCEY.—Walking Stewart, pa. xi.

By mine honesty,
If she be mad, as I believe no other,
Her madness hath the oddest frame of sense
(Such a dependency of thing on things)
As e'er I heard in madness.

SHAKSPERE.—Measure for Measure, Act V. Scene 1.
(The Duke on hearing Isabella's complaint.)

Moody madness, laughing wild,
Amid severest woe.

GRAY.—Prospect of Eton College, Stanza 8.

And madness laughing in his ireful mood.

DRYDEN.—Palamon and Arcite, near the end.

O, that way madness lies, let me shun that!

SHAKSPERE.—King Lear, Act III. Scene 4.
(Lear to Kent.)

There is a pleasure, sure, in being mad,
Which none but madmen know.

DRYDEN.—Spanish Friar, Act II. Scene 1.

With a heart of furious fancies,
Whereof I am commander;
With a burning spear,
And a horse of air,
To the wilderness I wander;
With a night of ghosts and shadows,
I summoned am to Tourney:
Ten leagues beyond
The wide world's end;
Methinks it is no journey!

ANONYMOUS.—The last verse of a Tom-a-bedlam Song in Disraeli's Curiosities of Lit. Vol. 2, pa. 317.

MAGISTRATES.—Let discipline employ her wholesome arts;
Let magistrates alert perform their parts,
Not skulk or put on a prudential mask,
As if their duty were a desperate task;
Let active laws apply the needful curb,
To guard the peace that riot would disturb,
And liberty, preserved from wild excess,
Shall raise no feuds for armies to suppress.
COWPER.—Table Talk, Line 311.

Slack in discipline—more prompt
To avenge than to prevent the breach of law.
COWPER.—The Task, Book I. The Sofa, Line 730.

MAID.—The chariest maid is prodigal enough,
If she unmask her beauty to the moon;
Virtue itself 'scapes not calumnious strokes.
SHAKSPERE.—Hamlet, Act I. Scene 3. (Laertes to Ophelia.)

A maid unmask'd may own a well-placed flame;
Not loving first, but loving wrong, is shame.
LYTTLETON.—Advice to a Lady, Line 69.

MAIDEN.—Here's to the maiden of bashful fifteen;
Here's to the widow of fifty;
Here's to the flaunting extravagant quean,
And here's to the housewife that's thrifty.
Chorus. Let the toast pass—
Drink to the lass,
I'll warrant she'll prove an excuse for the glass.
SHERIDAN.—School for Scandal, Act III. Scene 3.

Maidens, like moths, are ever caught by glare,
And mammon wins his way where seraphs might despair.
BYRON.—Childe Harold, Canto I. Stanza 9.

Poor maids have more lovers than husbands.
WEBSTER.—The White Devil.
(Zanche to Francisco.)

MALEFACTORS.—My name is Elbow; I do lean upon justice, sir, and do bring in here before your good honour two notorious *benefactors.*
2. Are they not malefactors?
1. I know not well what they are: but precise villains they are, that I am sure of; and void of all *profanation* in the world, that good Christians ought to have.
SHAKSPERE.—Measure for Measure, Act II. Scene 1. (Elbow to Angelo.)

MALICE.—For malice will with joy the lie receive,
Report, and what it wishes true believe.
YALDEN.—Ovid's Art of Love, Book II.

MAN.—Man that is born of a woman, is of few days and full of trouble. He cometh forth like a flower, and is cut down; fleeth also as a shadow, and continueth not.
JOB, Chap. xiv. Verses 1, 2.

Man goeth forth unto his work, and to his labour, until the evening.
PSALM civ. Ver. 23.

All go into one place; all are of the dust, and all turn to dust again.
ECCLESIASTES, Chap iii. Ver. 20.

Man goeth to his long home.
ECCLESIASTES, Chap. xii. Ver. 5.

Man that flowers so fresh at morn, and fades at evening late.
SPENSER.—Fairy Queen, Book III. Canto IX.

Such is the state of men!
SPENSER.—The Fairy Queen, Book II. Canto II. Stanza 2; SHAKSPERE.—King Henry VIII., Act III. Scene 2.

What a piece of work is man! how noble in reason! how infinite in faculty! in form and moving, how express and admirable! in action how like an angel, in apprehension how like a God!
SHAKSPERE.—Hamlet, Act II. Scene 2.
(Hamlet to Rosencrantz and Guildenstern.)

He is the whole encyclopedia of facts. The creation of a thousand forests is in one acorn; and Egypt, Greece, Rome, Gaul, Britain, America, lie folded already in the first man.
EMERSON.—History.

Man is his own star, and that soul that can
Be honest, is the only perfect man.
FLETCHER.—Miscellaneous Poems.

The man resolved and steady to his trust,
Inflexible to ill, and obstinately just;
May the rude rabble's insolence despise,
Their senseless clamours, and tumultuous cries.
ADDISON.—Horace, Ode III. Book III.

Quick of despatch, discreet in every trust;
Rigidly honest, and severely just.
YALDEN.—On Sir Willoughby Aston, Line 227.

MAN.— Man, each man's born
For the high business of the public good.
For me, 'tis mine to pray, that men regard
Their occupations with an honest heart,
And cheerful diligence.
DYER.—The Fleece, Book II.

Man hath his daily work of body or mind appointed.
MILTON.—Paradise Lost, Book IV.

Man doom'd to care, to pain, disease, and strife,
Walks his short journey through the vale of life,
Watchful, attends the cradle and the grave,
And passing generations longs to save:
Last dies himself: yet wherefore should we mourn?
For man must to his kindred dust return;
Submit to the destroying hand of fate,
As ripen'd ears the harvest-sickle wait.
EURIPIDES.—Yonge's Cicero, Tusculan Disp. Book III. Page 387.

Man!
Thou pendulum betwixt a smile and tear.
BYRON.—Childe Harold, Canto IV. Stanza 109.

A pendulum, I there am made
To move the leaden wheels of trade.
FENTON.—A letter to the Knight.

Man is the tale of narrative old time.
DR. YOUNG.—Night VIII. Line 109.

The banquet done—the narrative old man,
Thus mild, the pleasing conference began.
POPE.—The Odyssey, Book III. Line 80.
(Nestor to Telemachus.)

He spake as man or angel might have spoke
Where man was pure and angels were his guests.
HANNAH MORE.—Intro. Moses in the Bulrushes

Man wants but little here below,
Nor wants that little long.
GOLDSMITH.—The Hermit, Verse 8.

Man wants but little, nor that little long.
DR. YOUNG.—Night IV. Line 118; GOLDSMITH.—Learning Wisdom in Retirement.

Say first, of God above, or man below,
What can we reason but from what we know?
Of man, what see we but his station here,
From which to reason, or to which refer?
POPE.—Essay on Man, Epi. I. Line 17.

MAN.—Why has not man a microscopic eye?
For this plain reason, man is not a fly.
Say what the use, were finer optics given,
T' inspect a mite, not comprehend the heaven?
POPE.—Essay on Man, Epi. I. Line 193

Go, wondrous creature! mount where science guides,
Go, measure earth, weigh air, and state the tides;
Instruct the planets in what orbs to run,
Correct old Time, and regulate the sun;
Go, teach Eternal Wisdom how to rule,
Then drop into thyself, and be a fool!
POPE.—Essay on Man, Epi. II. Line 19.

One part, one little part, we dimly scan,
Through the dark medium of life's feverish dream,
Yet dare arraign the whole stupendous plan,
If but that little part incongruous seem,
Nor is that part perhaps what mortals deem.
Oft from apparent ill our blessings rise:
O then renounce that impious self-esteem,
That aims to trace the secrets of the skies:
For thou art but of dust; be humble, and be wise.
BEATTIE.—The Minstrel, Book I. Stanza 50.

Man on the dubious waves of error tost
COWPER.—First Line of Poem on Truth.

Confess the Almighty just,
And where you can't unriddle, learn to trust.
PARNELL.—The Hermit, Line 206.

O, see the monstrousness of man
When he looks out in an ungrateful shape!
SHAKSPERE.—Timon of Athens, Act III. Scene 2
(The first Stranger to Another.)

That man of loneliness and mystery,
Scarce seen to smile, and seldom heard to sigh.
BYRON.—The Corsair, Canto I. Stanza 8.

No laws, or human or divine,
Can the presumptuous race of man confine.
FRANCIS' Horace, Book I. Ode III. Line 27.

So man, the moth, is not afraid, it seems,
To span omnipotence, and measure might
That knows no measure, by the scanty rule
And standard of his own, that is to day,
And is not ere to-morrow's sun go down.
COWPER.—The Task, Book VI. Line 211.

MAN.—Inhumanity is caught from man—
From smiling man.
DR. YOUNG.—Night V. Line 158.

Man's revenge,
And endless inhumanities on man.
DR. YOUNG.—Night VIII. Line 104.

O Thou who dost permit these ills to fall
For gracious ends, and would'st that men should mourn!
DR. YOUNG.—Night VIII. Line 134

And man, whose heaven-directed face
The smiles of love adorn;
Man's inhumanity to man
Makes countless thousands mourn!
BURNS.—Man was made to Mourn, Verse 7

Man, only, mars kind Nature's plan,
And turns the fierce pursuit on man.
SCOTT.—Rokeby, Canto III.

A hard, bad man, who prey'd upon the weak.
CRABBE.—The Borough, Letter 6.

A man's a man for a' that.
BURNS.—For a' that, Verse 2.

Trust not a man; we are by nature false,
Dissembling, subtle, cruel, and unconstant:
When a man talks of love, with caution trust him;
But if he swears, he'll certainly deceive thee.
OTWAY.—The Orphan, Act II. Scene 1.

Man doth purpose, but God doth dispose.
THOMAS À KEMPIS.—De Imit. Christi, Book 1. Chap. XIX. Div. 2.

Man proposeth, God disposeth.
GEORGE HERBERT.—*Jacula Prudentum.*

[And see the same idea in Demosthenes and in Pindar, as given by Dr. Ramage in his "Beautiful Thoughts from Greek Authors," Page 74, and those from Latin authors, Page 297; but the words of the wise king are superior to all:—A man's heart deviseth his way; but the Lord directeth his steps. SOLOMON.—Proverbs, Chap. xvi. Ver. 9.]

I hurl the spear but Jove directs the blow.
HOMER.—The Iliad, Book XVII., Line 577.
Earl Derby—Automedon to Menelaus.

A proper man, as one shall see in a summer's day.
SHAKSPERE.—A Midsummer's Night's Dream, Act 1 Scene 2. (Quince instructing Bottom to play Pyramus.)

MAN.—A king, so good, so just, so great,
That at his birth the heavenly council paus'd,
And then at last cried out, This is a man!
DRYDEN.—The Duke of Guise, Act I. Scene 1.

This was a man!
SHAKSPERE.—Julius Cæsar, Act V. Scene 5.
(Antony on Brutus.)

Man delights not me, no, nor woman neither.
SHAKSPERE.—Hamlet, Act II. Scene 2.
(To Rosencrantz and Guildenstern.)

I am a man, nothing that is human do I think unbecoming in me
TERENCE.—Heautontimoreumenos, Act I. Scene 1 Line 25.

The man of wisdom is the man of years.
DR. YOUNG.—Night V. Line 775.

MANKIND.—Mankind by various arts ascend
The paths to eminence that tend.
WHEELWRIGHT'S Pindar.—Nemean, Ode I. Line 35.

And by th' indulgent powers of heaven,
Success in various paths is given.
WHEELWRIGHT'S Pindar.—Olympic, Ode V. Line 20.

At common births the world feels nothing new;
At these she shakes: mankind lives in a few.
BEN JONSON.—Prince Henry's Barriers.

MANNER.—*Costard.* The matter is to me, sir, as concerning Jaquenetta. The manner of it is, I was taken with the manner.
Biron. In what manner?
Costard. In manner and form following, sir; all those three; I was seen with her in the manor-house, sitting with her upon the form, and taken following her into the park, which, put together, is in manner and form following.
SHAKSPERE.—Love's Labour's Lost, Act I. Scene 1.

Olivia. What kind of man is he?
Malvolio. Why, of mankind.
Olivia. What manner of man?
Malvolio. Of very ill manner; he'll speak with you, will you, or no.
SHAKSPERE.—Twelfth Night, Act I. Scene 5.

MANNERS.—Our country manners give our betters way.
SHAKSPERE.—King John, Act I. Scene 1.
(The Bastard to Queen Elinor.)

Manners make the man.
MOTTO OF WILLIAM OF WYKEHAM.

MANNERS.—Education makes the man.
CAWTHORNE.—Birth and Education of Genius.

The attentive eyes,
That saw the manners in the face.
DR. JOHNSON.—Epitaph for Hogarth.

Impartially their talents scan,
Just education forms the man.
GAY.—Fable XIV. Part 2.

Worth makes the man, and want of it the fellow,
The rest is all but leather or prunella.
POPE.—Essay on Man, Epi. IV. Line 203.

Meantime intent the fairest plan to find,
To form the manners and improve the mind.
FENTON.—Epi. to Lambard.

Evil habits soil a fine dress more than mud; good manners, by their deeds, easily set off a lowly garb.
RILEY'S Plautus, The Pœnulus, Act 1. Scene 2; The Mostellaria, Act I. Scene 3.

Evil communications corrupt good manners.
ST. PAUL.—1 Corinthians, Chap. xv. Ver. 33; MENANDER. Ex Thaide, p. 78. (Dr. Ramage.)

MANTLE.—The prophet's mantle, ere his flight began,
Dropt on the world—a sacred gift to man.
CAMPBELL.—Pleasures of Hope, Part I.

And Elijah passed by him, and cast his mantle upon him.
1 KINGS, Chap. xix. Ver. 19.

MANY.—Many a time and oft.
SHAKSPERE.—Julius Cæsar, Act I. Scene 1.
(Marcellus to the Citizens.)

MARCH.—Beware the ides of March.
SHAKSPERE.—Ibid. Act IV. Scene 2.
(Soothsayer to Cæsar.)

Remember March, the ides of March remember!
SHAKSPERE.—Ibid. Act IV. Scene 3.
(Brutus to Cassius,)

I'll not march through Coventry with them, that's flat.
SHAKSPERE.—King Henry IV., Part I. Act IV Scene 2. (Falstaff to Bardolph.)

MARE.—Unless you yield for better or for worse:
Then the she-Pegasus shall gain the course;
And the gray mare will prove the better horse.
PRIOR.—Epil. to Lucius.

MARE.—Then all shall be set right, and the man shall have his mare again.

DRYDEN.—Love Triumphant, Act III. Scene 2.

The man shall have his mare again.

SHAKSPERE.—A Midsummer Night's Dream. Act III. Scene 2. (Puck.)

MARIGOLD.—The marigold, that goes to bed with the sun
And with him rises weeping.

SHAKSPERE.—Winter's Tale, Act IV. Scene 3. (Perdita to Polixenes.)

MARRIAGE.—Ah me! when shall I marry me?
Lovers are plenty but fail to relieve me.

GOLDSMITH.—A Song.

I would be married, but I'd have no wife;
I would be married to a single life.

CRASHAW.—On Marriage.

Art thou married? O thou horribly virtuous woman

COLLEY CIBBER.—The Comical Lovers, Act I. Scene 1.

Though fools spurn Hymen's gentle pow'rs,
We who improve his golden hours,
By sweet experience know,
That marriage, rightly understood,
Gives to the tender and the good
A paradise below.

COTTON.—The Fireside, Verse V.

I am to be married within three days—married past redemption.

DRYDEN.—Marriage à la Mode, Act I. Scene 1.

When we are alone, we walk like lions in a room, she one way and I another.

DRYDEN.—Marriage à la Mode, Act I. Scene 1.
COLLEY CIBBER.—The Comical Lovers, Act I.

Thus grief still treads upon the heels of pleasure.
Marry'd in haste, we may repent at leisure.

CONGREVE.—The Old Bachelor, Act V. Scene 8.

I will marry her, sir, at your request; but if there be no great love in the beginning, yet Heaven may decrease it upon better acquaintance:—I hope, upon familiarity will grow more contempt;———I will marry her, that I am freely dissolved, and dissolutely.

SHAKSPERE.—Merry Wives of Windsor, Act I. Scene 1. (Slender to Shallow.)

MARRIAGE.—As a walled town is more worthier than a village, so is the forehead of a married man more honourable than the bare brow of a bachelor.

SHAKSPERE.—As You Like It, Act III. Scene 3.

Let o'er thy house some chosen maid preside,
Till Heaven decrees to bless thee in a bride.

POPE'S Homer, The Odyssey, Book XV. Line 29.

O! when meet now
Such pairs, in love and mutual honour join'd?

MILTON.—Paradise Lost, Book VIII. Line 57.

She that weds well will wisely match her love,
Nor be below her husband nor above.

OVID.—Heroides, Epi. IX. Line 32.

Let still the woman take
An elder than herself; so wears she to him,
So sways she level in her husband's heart.
For, boy, however we do praise ourselves,
Our fancies are more giddy and infirm,
More longing, wavering, sooner lost and won,
Than women's are.

SHAKSPERE.—Twelfth Night, Act II. Scene 4.

We'll try the gods again; for, wise men say,
Marriage and obsequies do not suit one day.

BEAUMONT and FLETCHER.—The Prophetess, Act II. Scene 3.

To-morrow yet would reap to-day,
As we wear blossoms of the dead;
Earn well the thrifty months, nor wed
Raw haste, half sister to delay.

TENNYSON.—Love Thou the Land, last Verse.

MARRIAGE (SECOND.)—Thou know'st the practice of the female train:—
Lost in the children of the present spouse
They slight the pledges of their former vows;
Their love is always with the lover past;
Still the succeeding flame expels the last.

POPE'S Homer, The Odyssey, Book XV. Line 24.

MARTHA AND MARY.—Happy's that house where these fair sisters vary;
But most when Martha's reconciled to Mary.

QUARLES.—Book IV. Emblem VII. Epig 7.

MASK.—Lift not the festal mask!—enough to know,
No scene of mortal life but teems with mortal woe.

SCOTT.—The Lord of the Isles, Canto II. Stanza 1

MATRIMONY.—Come, is the bride ready to go to church?

SHAKSPERE.—Romeo and Juliet, Act IV. Scene 5.

Here, afore heaven,
I ratify this my rich gift——
Do not smile at me that I boast her off,
For thou shalt find she will outstrip all praise,
And make it halt behind her.

SHAKSPERE.—The Tempest, Act IV. Scene 1.

Quiet days, fair issue, and long life.

SHAKSPERE.—Ibid.

Give me your hands:
Let grief and sorrow still embrace his heart
That doth not wish you joy!

SHAKSPERE.—The Tempest, Act V. Scene 1.

My gentle lady,
I wish you all the joy that you can wish.

SHAKSPERE.—Merchant of Venice, Act III. Scene 2.

I don't think matrimony consistent with the liberty of the subject

FARQUHAR.—The Twin Rivals, Act V.

Our Maker bids increase;——
Hail, wedded love, mysterious law, true source
Of human offspring

MILTON.—Paradise Lost, Book IV.

The wedding, you know, is always before the sermon—which is one of the chief things wherein hanging and matrimony disagree.

FIELDING.—Love in several Masques, Act V. Scene 4.

MATTER.—I'll read you matter deep and dangerous.

SHAKSPERE.—King Henry IV., Part I. Act 2. Scene 3.

Why, you whoreson round man! What's the matter?

SHAKSPERE.—King Henry IV., Part I. Act II Scene 4. (The Prince to Falstaff.)

1. What's the matter, Furnish?
2. Nothing, sir; nothing's the matter.

MURPHY.—The Way to Keep Him, Act II. Scene 1.

What's the matter?
Why, murder's the matter! Slaughter's the matter!
Killing's the matter!—But he can tell you the *perpendiculars.*

SHERIDAN.—The Rivals, Act V. Scene 1.

Why, how you stand, girl! you have no more feeling than one of the Derbyshire *putrefactions.*

SHERIDAN.—The Rivals, Act V. Scene 1.

MEANS.—The way and means thereto is.
PRAYER BOOK.—The first notice of intention to administer the sacrament; and see Alford's Queen's English, Paragraph 27.

MEANT.—Of forests and enchantments drear,
Where more is meant than meets the ear.
MILTON.—Il Penseroso, Line 120.

MEASURE.—Come not within the measure of my wrath.
SHAKSPERE.—Two Gentlemen of Verona, Act V Scene 4.

MEASURES.—Measures, not men, have always been my mark.
GOLDSMITH.—The Good-natured Man, Act II. (Lofty to Mrs. Croaker.)

MEDDLE.—I'll not meddle nor make no farther.
SHAKSPERE.—Troilus and Cress. Act I. Scene 1.

MEEK.—They can be meek that have no other cause.
SHAKSPERE.—Com. of Errors, Act II. Scene 1.

The flower of meekness on a stem of grace.
JAMES MONTGOMERY.—The World before the Flood, Canto II.

O blessed well of love! O flower of grace.
SPENSER.—A hymn of heavenly love, Line 169.

To Christian meekness sacrifice thy spleen,
And strive thy neighbour's weaknesses to screen.
SMOLLETT.—Advice, Line 121.

MEET.—When shall we three meet again,
In thunder, lightning, or in rain?
SHAKSPERE.—Macbeth, Act I. Scene 1.

MELANCHOLY.—I am as melancholy as a gib cat.
SHAKSPERE.—King Henry IV., Part I. Act I Scene 2.

As melancholy as an unbraced drum.
MRS. CENTLIVRE.—The Wonder, Act II. Scene 1.

NOW, my young guest! methinks you are *allycholly;* I pray you, why is it?
SHAKSPERE.—Two Gentlemen of Verona, Act IV Scene 2. (The Host to Julia in Boy's clothes.)

I can suck melancholy out of a song.
SHAKSPERE.—As You Like It, Act II Scene 5. (Jacques to Amiens.)

Pale melancholy sat retired.
COLLINS.—The Passions, Line 57

MELANCHOLY.—Here rests his head upon the lap of earth,
A youth to fortune and to fame unknown;
Fair science frown'd not on his humble birth,
And Melancholy mark'd him for her own.
GRAY.—Elegy, Verse 30.

MELROSE.—And he a solemn sacred plight,
Did to St. Bride of Douglas make,
That he a pilgrimage would take
To Melrose Abbey——
SCOTT.—Lay of the Last Minstrel, Canto VI. Verse 27.

If thou would'st view fair Melrose aright,
Go visit it by the pale moonlight;
For the gay beams of lightsome day,
Gild, but to flout, the ruins grey.
IBID.—Canto II. Verse 1.

MELTING MOOD.—Albeit unused to the melting mood.
SHAKSPERE.—Othello, Act V. Scene 2.

MEMORY.—From the table of my memory
I'll wipe away all trivial fond records.
SHAKSPERE.—Hamlet, Act I. Scene 5.

No, Doctor, I have no command of my memory; it only retains what happens to hit my fancy; and like enough, sir, if you were to preach to me for a couple of hours on end, I might be unable at the close of the discourse to remember one word of it.
SCOTT.—Intro. to Ann of Geierstein.

I pleas'd remember, and while mem'ry yet
Holds fast her office here, can ne'er forget.
COWPER.—Tirocinium.

O! while all conscious memory holds her power,
Can I forget that sweetly painful hour.
FALCONER.—Shipwreck, Canto I.

Remember thee?
Ay. thou poor ghost, while memory holds a seat
In this distracted globe.
SHAKSPERE.—Hamlet, Act I. Scene 5.

MEN.—Make the men sit down.
ST. JOHN'S GOSPEL, Chap. vi. Ver. 10.
(Jesus to Andrew.)

Let the men cross!
SIR ARTHUR WELLESLEY.

[A pithy command of Sir Arthur to Col. Waters on crossing the Douro with a boat and twenty-five men.—SHERER'S Memoirs of Wellington p. 210.)

MEN.—Be strong, and quit yourselves like men.
SAMUEL, Book I. Chap. iv. Ver. 9. Homer's Iliad, Book XV. Line 567.

Be of good courage, and let us play the men for our people.
SAMUEL, Book II. Chap. x. Ver. 12.

Play the men.
SHAKSPERE.—The Tempest, Act I. Scene 1. (Alonzo to the Boatswain.)

In an age
When men were men, and not ashamed of heaven.
DR. YOUNG.—Night VIII. Line 11.

Then men were men, but now the greater part
Beasts are in life, and women are in heart.
HALL.—Bishop of Norwich, Sat. VI.

Remember this, and shew yourselves men.
ISAIAH, Chap. xlvi. Ver. viii.

These men are fortune's jewels, moulded bright,
Brought forth with their own fire and light.
COWLEY.—The Motto, Line 9.

Men are the sport of circumstances, when
The circumstances seem the sport of men.
BYRON.—Don Juan, Canto V. Stanza 17.

Men are but children of a larger growth.
DRYDEN.—All for Love, Act IV. Scene 1.—DR. WATTS, in his "Improvement of the Mind," Part II. Chap. V; and ROBERT LLOYD, in his "Epistle to Colman," are identical with Seneca in the next quotation.

They are but children too, though they have grey hairs: they are indeed of a larger size.
SENECA.—On Anger, Chap. VIII.

To each his sufferings: all are men,
Condemn'd alike to groan;
The tender for another's pain,
The unfeeling for his own,
GRAY.—Prospect of Eton College, Stanza 10.

Of such materials wretched men were made,
BYRON.—The Lament of Tasso, Stanza VI. Line 11

Men must endure
Their going hence, even as their coming hither.
SHAKSPERE.—King Lear, Act V. Scene 2.

MEN.—Let me have men about me that are fat;
Sleek-headed men, and such as sleep o' nights;
Yond' Cassius has a lean and hungry look,
He thinks too much: such men are dangerous.
SHAKSPERE.—Julius Cæsar, Act I. Scene 2.

Men——
Are masters to their females, and their lords;
Then let your will attend on their awards.
SHAKSPERE.—Comedy of Errors, Act II. Scene 1. (Luciana to Adriana.)

MEND.—And next in value we shall find
What mends the taste and forms the mind.
HANNAH MORE.—Conversation.

MENTIONS.—To rest, the cushion and soft dean invite,
Who never mentions hell to ears polite.
POPE.—Moral Essays, Epi. IV. to BURLINGTON, Line 149.

MERCHANDISE.—Curs'd merchandise! where life is sold,
And avarice consents to starve for gold!
ROWE.—Lucan's Pharsalia, Book IV. Line 145.

I have wished for some years past, that instead of discouraging our people from seeking foreign soil, the public would rather pay for transporting all our unnecessary mortals, whether papists or protestants to America, as *drawbacks* are sometimes allowed for *exporting commodities* when a nation is overstocked.
SWIFT.—Maxims controlled in Ireland.

MERCHANT.—The restless merchant, he that loves to steep.
His brains in wealth, and lays his soul to sleep
In bags of bullion, sees th' immortal crown,
And fain would mount, but ingots keep him down:
He brags to-day, perchance, and begs to-morrow:
He lent but now, wants credit now to borrow.
Blow, winds, the treasure's gone, the merchant's broke;
A slave to silver's but a slave to smoke.
QUARLES.—Book II. Emblem 4.

In Venice state
Where merchants gilt the top.
MARSTON.—What You Will, Act I.

Strike, louder strike, th' ennobling strings,
To those whose merchant sons were kings.
COLLINS.—Ode to Liberty, Line 42.

Whose merchants are princes.
ISAIAH, Chap. xxiii. Ver. 8. (On the overthrow of the city of Tyre.)

MERCY.—Sweet mercy is nobility's true badge.
SHAKSPERE.—Titus Andronicus, Act I. Scene 2.

Mercy to him that shows it, is the rule.
COWPER.—The Task, Book VI. Line 595.

Mercy is not itself, that oft looks so;
Pardon is still the nurse of second woe.
SHAKSPERE.—Measure for Measure, Act II. Scene 1.

The gates of mercy shall be all shut up.
SHAKSPERE.—King Henry V. Act III. Scene 3.

Not the king's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe,
Become them with one-half so good a grace
As mercy does.
SHAKSPERE.—Measure for Measure, Act II. Scene 2

Then, everlasting Love, restrain thy will;
'Tis godlike to have power, but not to kill.
BEAUMONT and FLETCHER.—The Chances, Act II. Scene 2.

The quality of Mercy is not strain'd;
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice bless'd;
It blesseth him that gives, and him that takes;
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown.
SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.

It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's,
When mercy seasons justice.
SHAKSPERE.—Ibid. Act IV. Scene 1.

There is no more mercy in him than there is milk in a male tiger.
SHAKSPERE.—Coriolanus, Act V. Scene 4.

Betwixt the stirrup and the ground,
Mercy I asked, I mercy found.
CAMDEN'S REMAINS.—Quoted by Malone in Boswe l's Johnson. Vol. IV. Page 225, 5th Edition, improved by the Doctor as follows:—

Between the stirrup and the ground,
I mercy asked, I mercy found.

We do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy.
SHAKSPERE.—Merchant of Venice, Act IV. Scene 1.

MERCY.—Mercy stood in the cloud with eye that wept
Essential love.
POLLOK.—The Course of Time, Book III.

I am content to spare the living for the sake of the dead.
CÆSAR to the Envoys sent to propitiate him after the Battle of Pharsalia.

MERIT.—On their own merits modest men are dumb;
"*Plaudite et valete*" —TERENCE—Hum!
COLMAN.—Epilogue to Heir-at-Law, last lines.

View the whole scene, with critic judgment scan,
And then deny him merit if you can.
Where he falls short, 'tis nature's fault alone:
Where he succeeds, the merit's all his own.
CHURCHILL.—The Rosciad, Line 1023.
(Critique on Sheridan.)

Before such merit all objections fly;—
Prichard's genteel, and Garrick's six feet high.
CHURCHILL.—The Rosciad, Line 850.
(Critique on Mrs. Prichard.)

Amongst the sons of men how few are known
Who dare be just to merit not their own.
CHURCHILL.—Epi. to Hogarth. Line 1.

MERRY.—I had rather have a fool to make me merry, than experience to make me sad.
SHAKSPERE.—As You Like It, Act IV. Scene 1.

I am not merry; but I do beguile
The thing I am, by seeming otherwise.
SHAKSPERE.—Othello, Act II, Scene 1.

I am never merry when I hear sweet music.
SHAKSPERE.—Merchant of Venice, Act V. Scene 1.

Jog on, jog on, the footpath way,
And merrily hent the style—a;
A merry heart goes all the day,
Your sad tires in a mile—a.
SHAKSPERE.—Winter's Tale, Act IV. Scene 2.

How oft, when men are at the point of death,
Have they been merry?
SHAKSPERE.—Romeo and Juliet, Act V. Scene 3.
(Romeo at Juliet's tomb.)

And if you can be merry then, I'll say
A man may weep upon his wedding day.
SHAKSPERE.—King Henry VIII., Prologue, last lines.

METAL.—Yielding metal flow'd to human form.
POPE.—To Augustus, Epi. I. Line 148.

Here's metal more attactive.
SHAKSPERE.—Hamlet, Act III. Scene 2.
(To his mother.)

METEOR.— Unfurl'd
The imperial ensign; which, full high advanced,
Shone like a meteor, streaming to the wind.
MILTON —Paradise Lost, Book I. Line 535.

Loose his beard and hoary hair,
Stream'd like a meteor to the troubled air.
GRAY.—The Bard, I-II., Line 5.

This hairy meteor did denounce,
The fall of sceptres and of crowns.
BUTLER.—Hudibras, Part I. Canto I. Line 247.

METTLE.—Why, now I see there's mettle in thee; and even, from this instant, do build on thee a better opinion than before.
SHAKSPERE.—Othello, Act IV. Scene 2.

By this good light, a wench of matchless mettle!
SCOTT.—Fortunes of Nigel, Chap. XIX.

METHINKS.—Methinks I scent the morning's air.
SHAKSPERE.—Hamlet, Act I. Scene 5.

MILDLY.—Well, mildly be it then, mildly.
SHAKSPERE.—Coriolanus, Act III. Scene 2.

MILK.—A land flowing with milk and honey.
NUMBERS, Chap. xiv. Verse 13.

May the Himera flow with milk instead of water! May the fountain of Sybaris flow with honey!
BANKS' Theocritus.—Idyll V. Page 32.

1. Let Sporus tremble—
2. What! that thing of silk!
Sporus, that mere white curd of ass's milk!
POPE.—Epi. to Arbuthnot, Line 305.

The crust removed, her cheeks as smooth as silk,
Are polish'd with a wash of ass's milk.
JUVENAL.—Sat. VI. (Dryden.)

MILLINER.—He was perfumed like a milliner.
SHAKSPERE.—King Henry IV., Part 1. Act 1. Scene 3. (Hotspur.)

MIND.—What gain'st thou, brutal man, if I confess
Thy strength superior, when thy wit is less?
Mind is the man; I claim my whole desert
From the mind's vigour, and the immortal part.
OVID.—Meta. XIII., Dryden. (Reply of Ulysses to Ajax.)

The aristocracy of the mind was to supplant that of the sword.
ALISON.—History of Europe, Chap. III. Pt. 34.

Were I so tall to reach the pole,
Or grasp the ocean with my span,
I must be measur'd by my soul;
The mind's the standard of the man.
WATTS.—False Greatness, Verse 3.

The mind is the proper judge of the man.
SENECA.—Happy Life, Chap. I.

John Gilpin kiss'd his loving wife;
O'erjoy'd was he to find
That, though on pleasure she was bent,
She had a frugal mind.
COWPER.—John Gilpin, Verse 8.

The mind, relaxing into needful sport,
Should turn to writers of an abler sort,
Whose wit well managed, and whose classic style,
Give truth a lustre, and make wisdom smile.
COWPER.—Retirement, Line 715.

It is the mind that maketh good or ill,
That maketh wretch or happy, rich or poor.
SPENSER.—Fairy Queen, Book VI. Canto 9.

'Tis the mind that makes the body rich.
SHAKSPERE.—Taming of the Shrew, Act IV. Scene 3.
SENECA.—Happy Life, Chap. XV.

Strength of mind is exercise, not rest.
POPE.—Essay on Man, Epi. II. Line 104.

A good mind possesses a kingdom.
PROVERB.—Motto of the Emperor Nerva; RILEY'S Dictionary of Classical Quotations, 227.

The first sure symptom of a mind in health,
Is rest of heart, and pleasure felt at home.
DR. YOUNG.—Night VIII. Line 923.

The mind is in fault which never escapes from itself.
SMART'S Horace.—Book I. Epi. XIV.

MIND.—How fleet is the glance of the mind
Compared with the speed of its flight!
The tempest itself lags behind,
And the swift-winged arrows of light.
COWPER.—Alex. Selkirk, Verse 6.

A monarch clothed with majesty and awe,
His mind his kingdom, and his will his law.
COWPER.—Truth, Line 405.

A mind content both crown and kingdom is.
GREENE.—Song, "Sweet are the Thoughts," last Line.

My mind to me a kingdom is;
Such perfect joys therein I find,
As far exceeds all earthly bliss
That God or nature hath assign'd:
Though much I want that most would have,
Yet still my mind forbids to crave.
SIR EDWARD DYER.

(See "Reliques of Ancient English Poetry," by Thomas Percy, Lord Bishop of Dromore, Vol. I. Page 307; and BYRD'S Psalms, Sonnets, &c. The thought is said to be from Seneca; see the verse in the *Thyestes: Mens regnum bona possidet.* Gifford's Ed. of Ben Jonson's Plays, Page 28.]

My mind to me an empire is.
SOUTHWELL.—Look Home.

Man's mind a mirror is.
SOUTHWELL.—Look Home.

Queen. Thou talk'st as if thou wert a king.
K. Henry. Why, so I am in mind.
SHAKSPERE.—King Henry VI., Part III. Act III. Scene 1.

The mind is its own place, and in itself
Can make a heaven of hell, a hell of heaven.
MILTON.—Paradise Lost, Book I. Line 254.

Behold yon pair in strict embraces join'd;
How like in manners, and how like in mind!
POPE.—The Dunciad, Book III. Line 179.

A mind diseased no remedy can physic—
Here the ship gave a lurch, and he grew sea-sick.
BYRON.—Don Juan, Canto II. Verse 19.

MIND.—He that has treasures of his own
May leave the cottage or the throne,
May quit the globe, and dwell alone
Within his spacious mind.
Locke hath a soul wide as the sea,
Calm as the night, bright as the day,
There may his vast ideas play,
Nor feel a thought confined.
DR. WATTS.—Lyric Poems, To John Locke, Esq Verse 2.

When I view my spacious soul,
And survey myself a whole,
And enjoy myself alone,
I'm a kingdom of my own.
DR. WATTS.—Lyric Poems, True Riches.

The voyage of the mind.
COWLEY.—To Colonel Tuke.

The garden of the mind.
TENNYSON.—Ode to Memory, Verse 3

Upon the threshold of the mind.
TENNYSON.—In Memoriam III. Verse 4.

There is so little to redeem the dry mass of follies and errors from which the materials of life are composed, and anything to love or to reverence becomes, as it were, the sabbath for the mind.
E. BULWER LYTTON.—Devereux, Book I. Chap. VI.

In my mind's eye, Horatio.
SHAKSPERE.—Hamlet, Act I. Scene 2.

MINISTER.—Nature too unkind,
That made no medicine for a troubled mind!
BEAUMONT and FLETCHER.—Philaster, Act III. Scene 1.

1. Canst thou not minister to a mind diseas'd?
Pluck from the memory a rooted sorrow;
Raze out the written troubles of the brain;
And, with some sweet oblivious antidote,
Cleanse the stuff'd bosom of that perilous stuff,
Which weighs upon the heart?
2. Therein the patient
Must minister to himself.
1. Throw physic to the dogs, I'll none of it.
SHAKSPERE.—Macbeth, Act V Scene 3.

MINSTREL.—The way was long, the wind was cold,
The minstrel was infirm and old;
His wither'd cheek, and tresses grey,
Seem'd to have known a better day.
WALTER SCOTT.—Introduction to the Last Minstrel.

The last of all the bards was he
Who sung of border chivalry.
WALTER SCOTT.—Ibid. Line 7.

MIRROR.—Who teach the mind its proper force to scan,
And hold the faithful mirror up to man.
LLOYD.—The Actor.

To hold, as 'twere, the mirror up to nature; to shew virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.
SHAKSPERE.—Hamlet, Act III. Scene 2.

MIRTH.—From the crown of his head to the sole of his foot he is all mirth.
SHAKSPERE.—Much Ado About Nothing, Act III. Scene 2.

I have of late (but, wherefore, I know not) lost all my mirth, foregone all custom of exercises.
SHAKSPERE.—Hamlet, Act II. Scene 2.

Prepare for mirth, for mirth becomes a feast.
SHAKSPERE.—Pericles, Act II. Scene 3.

A merrier man,
Within the limit of becoming mirth,
I never spent an hour's talk withal
SHAKSPERE.—Love's Labour's Lost, Act II Scene 1

MISCHIEF.—To mourn a mischief that is past and gone,
Is the next way to draw new mischief on.
SHAKSPERE.—Othello, Act I. Scene 3.

MISER.—At length some pity warmed the master's breast,
('Twas then his threshold first received a guest,)
Slow creaking turns the door with jealous care,
And half he welcomes in the shivering pair.
PARNELL.—The Hermit, Line 97.

MISERY.—Misery makes sport to mock itself.
SHAKSPERE.—King Richard II., Act II. Scene 1.

In misery's darkest cavern known,
His useful care was ever nigh;
Where hopeless anguish pour'd his groan,
And lonely want retired to die.
DR. JOHNSON.—On the death of Mr. Robert Levett, (Verse 5.)

MISERY.—Misery still delights to trace
Its semblance in another's case.
COWPER.—The Castaway, Verse 10.

'Tis misery enough to be reduc'd
To the low level of the common herd,
Who, born to beggary, envy all above them.
LILLO.—Fatal Curiosity, Act I. Scene 2.

M sery acquaints a man with strange bedfellows.
SHAKSPERE.—The Tempest, Act II. Scene 2.

When a few words will rescue misery out of her distress, I hate the man who can be a churl of them.
STERNE.—Sentimental Journey, Calais, Line 22

Misery doth part
The flux of company; anon, a careless herd,
Full of the pasture, jumps along by him,
And never stays to greet him: "Ay," quoth Jaques,
"Sweep on, you fat and greasy citizens;
'Tis just the fashion: wherefore do you look
Upon that poor and broken bankrupt there?"
SHAKSPERE.—As You Like It, Act II. Scene 1.

MISFORTUNE.—Ill fortune seldom comes alone.
DRYDEN.—Cymon and Iphigenia.

One woe doth tread upon another's heel,
So fast they follow.
SHAKSPERE.—Hamlet, Act IV. Scene 7.

When one is past, another care we have;
Thus woe succeeds a woe, as wave a wave.
HERRICK.—Hesp. Aphorisms, No. 287.

One sorrow never comes but brings an heir,
That may succeed as his inheritor.
SHAKSPERE.—Pericles, Act I. Scene 4.

When sorrows come, they come not single spies,
But in battalions.
SHAKSPERE.—Hamlet, Act IV. Scene 5.

Experience teaches another lesson, that earthly losses are remedies for covetousness, while increase in worldly goods rouses and provokes it.
DR. TRENCH.—The Rich Fool, 322, Notes on the Parables, Ed. IX.

A wretch's life—broken on misfortune's wheel.
CAMPBELL.—Theodric.

One writ with me in sour misfortune's book.
SHAKSPERE.—Romeo and Juliet, Act V. Scene 3.
(Romeo at the tomb, having just slain Paris.)

MIX.—Mix a short folly, that unbends the mind.
FRANCIS' Horace, Book IV. Ode 12, Line 27.

Mix with your grave designs a little pleasure;
Each day of business has its hour of leisure.
WEST.—Letter V. in MASON'S Life of Gray.

MOCK—MOCKING.—Ruin seize thee, ruthless king!
Confusion on thy banners wait,
Though fann'd by conquest's crimson wing,
They mock the air with idle state.
GRAY.—The Bard, Line 1.

Mocking the air with colours idly spread.
SHAKSPERE.—King John, Act V. Scene 1.

MOCKERY, DELUSION, AND A SNARE—If it is possible that such a practice as that which has taken place in the present instance should be allowed to pass without a remedy, trial by jury itself, instead of being a security to persons who are accused, will be a delusion, a mockery, and a snare.
LORD DENMAN, C. J.—XI. Clarke and Finnelly, 351. O'Connell *v.* The Queen.

MOCKERY.—And bear about the mockery of woe,
To midnight dances, and the public show.
POPE.—To the Memory of a Lady, Line 57.

MODESTY.—Come thou, whose thoughts as limpid spring are clear,
To lead the train, sweet Modesty appear;——
With thee be Chastity, of all afraid,
Distrusting all, a wise suspicious maid;
Cold is her breast, like flowers that drink the dew,
A silken veil conceals her from the view.
COLLINS.—Eclogue I. Line 53.

Remember that with her clothes a woman puts off her modesty.
HERODOTUS.—See Ramage's Thoughts from Greek Authors. CHAUCER.—The wife of Bath, Pro Line 6364.

Thy modesty's a flambeau to thy merit.
FIELDING.—Tom Thumb, Act I. Scene 2.

MODULATION.—'Tis not enough the voice be sound and clear,
'Tis modulation that must charm the ear.
LLOYD.—The Actor.

MOLLIFY.— Now mince the sin,
And mollify damnation with a phrase.
DRYDEN.—The Spanish Friar, Act V. Scene 1.

MONA.—Once hid from those who search the main.
COLLINS.—Ode to Liberty, Line 82.

MONARCH.—Who would not brave the battle-fire — the wreck,
To move the monarch of her peopled deck?
BYRON.—The Corsair, Canto I. Stanza 3.

Monarchs seldom sigh in vain.
SCOTT.—Marmion, Canto V. Stanza 9.

I am monarch of all I survey,
My right there is none to dispute;
From the centre all round to the sea,
I am lord of the fowl and the brute.
COWPER.—Verses on Alexander Selkirk.

MONEY.—If at great things thou would'st arrive,
Get riches first, get health, and treasure heap,
Not difficult, if thou hearken to me:
Riches are mine, fortune is in my hand,
They whom I favour thrive in wealth amain,
While virtue, valour, wisdom, sit in want.
MILTON.—Par. Regained, Book II.

O, what a world of vile ill-favour'd faults,
Looks handsome in three hundred pounds a-year!
SHAKSPERE.—Merry Wives of Windsor, Act III. Scene 4.

He that wants money, means, and content, is without three good friends.
SHAKSPERE.—As You Like It, Act III. Scene 2.

My friend, get money; get a large estate
By honest means; but get—at any rate.
FRANCIS' Horace.—Book I. Epi. I. Line 93.

Get place and wealth, if possible, with grace,
If not, by any means get wealth and place,
POPE.—To Bolingbroke, Book I. Epi. I. Line 103.

MONSIEUR TONSON.—Away he went, and ne'er was heard of more.
COLMAN.—Monsieur Tonson.

MONSTER.—A faultless monster, which the world ne'er saw.
BUCKINGHAM.—Essay on Poetry.

MONUMENT.—I have completed a monument more lasting than brass, and more sublime than the regal elevation of pyramids, which neither the wasting shower, the unavailing north-wind, nor an innumerable succession of years, and the flight of seasons, shall be able to demolish.

HORACE.—Book III. Ode 30, Lines 1—5.

I have now completed a work which neither the anger of Jove, nor fire, nor steel, nor consuming time, will be able to destroy!

OVID.—Meta. Book XV. Line 873.

It deserves with characters of brass
A forted residence, 'gainst the tooth of time,
And rasure of oblivion.

SHAKSPERE.—Measure for Measure, Act V. Scene 1. (The Duke to Angelo.)

I made my life my monument.

BEN JONSON.—On Sir Charles Cavendish.

Like the Monument.

DR. JOHNSON.—His answer on being asked how he felt upon the ill success of his tragedy "Irene." (Croker's Boswell, Page 61.)

When old Time shall lead him to his end,
Goodness and he fill up one monument.

SHAKSPERE.—King Henry VIII., Act II. Scene 1.

If you seek for his monument, look around, *Si monumentum requiris, circumspice.*

ROBERT MYLNE.—Epitaph on Sir Christopher Wren, in St. Paul's Cathedral.

Wouldst thou behold his monument? look around!

ROGERS.—Italy (Florence), Page 103, Ed. 1830.

MONUMENTS.—Monuments, like men, submit to fate.

POPE.—Rape of the Lock, Canto III. Line 172.

A famous history, to be enroll'd
In everlasting monuments of brass.

SPENSER.—Fairy Queen, Book III. Canto IX. Verse 50.

Monuments themselves memorials need.

CRABBE.—The Borough, Letter II.; and JUVENAL, Sat. X. Line 146.

MOON.—Good even, fair moon, good even to thee;
I prithee, dear moon, now show to me
The form and the features, the speech and degree,
Of the man that true lover of mine shall be.

SCOTT.—Heart of Mid-Lothian, Chap. XVII.

MOON.—The full-orb'd moon with her nocturnal ray
Shed o'er the scene a lovely flood of day
WHEELWRIGHT'S Pindar, Olymp. Ode X. Line 102.

The sacred Queen of Night,
Who pours a lovely, gentle light,
Wide o'er the dark, by wanderers blest,
Conducting them to peace and rest.
THOMSON.—Ode to Seraphina.

Unmuffle, ye faint stars; and thou fair moon,
That wont'st to love the traveller's benison,
Stoop thy pale visage through an amber cloud
And disinherit Chaos.
MILTON.—Comus. Comus and the Lady.

The moon is in her summer glow.
SCOTT.—Rokeby, Canto I.

My lord, they say, five moons were seen to-night:
Four fixed; and the fifth did whirl about
The other four; in wond'rous motion.
SHAKSPERE.—King John, Act IV. Scene 2.

The dews of summer night did fall;
The moon, sweet regent of the sky,
Silver'd the walls of Cumnor Hall,
And many an oak that grew thereby.
MICKLE.—See Scott's Introduction to Kenilworth

1. By yonder blessed moon I swear.
2. O, swear not by the moon, the unconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.
SHAKSPERE.—Romeo and Juliet, Act II. Scene 2.

The moon pull'd off her veil of light,
That hides her face by day from sight,
(Mysterious veil, of brightness made,
That's both her lustre and her shade,)
And in the lantern of the night,
With shining horns hung out her light.
BUTLER.—Hudibras, Part II. Canto I. Line 905.

MOONLIGHT.—How sweet the moonlight sleeps upon this bank!
Here will we sit—Sit, Jessica.
SHAKSPERE.—Merchant of Venice, Act V. Scene 1.

MOOR.—Could you on this fair mountain leave to feed,
And batten on this moor?
SHAKSPERE.—Hamlet, Act III. Scene 4.

MORAL.—He left the name at which the world grew pale,
To point a moral or adorn a tale.
DR. JOHNSON.—Vanity of Human Wishes, Line 221.

Our stage-play has a moral—and, no doubt,
You all have sense enough to find it out.
GAY.—What do Ye Call it? Epilogue.

MORN.— From morn
To noon he fell, from noon to dewy eve.
MILTON.—Paradise Lost, Book I. Line 742.

From morn till night, from night till startled morn.
BYRON.—Childe Harold, Canto I. Stanza 54.

The sun had long since in the lap
Of Thetis taken out his nap,
And, like a lobster boil'd, the morn
From black to red began to turn.
BUTLER.—Hudibras, Part II. Canto II. Line 29.

The morn that lights you to your love.
COLLINS.—Eclogue I. Line 23. (Selim.)

MORNING.—The day begins to break, and night is fled,
Whose pitchy mantle over-veil'd the earth.
SHAKSPERE.—King Henry VI., Part I. Act II. Scene 2.

The grey-ey'd morn smiles on the frowning night,
Checkering the eastern clouds with streaks of light.
SHAKSPERE.—Romeo and Juliet, Act II. Scene 3.

Night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger;
At whose approach, ghosts, wandering here and there,
Troop home to churchyards.
SHAKSPERE.—Midsummer Night's Dream, Act III. Scene 2. (Puck to Oberon.)

The silent hours steal on,
And flaky darkness breaks within the east.
SHAKSPERE.—King Richard III. Act V. Scene 3.

Morn,
Wak'd by the circling hours, with rosy hand
Unbarr'd the gates of light.
MILTON.—Paradise Lost, Book VI. Line 2.

Till down the eastern cliffs afar
Hyperion's march they spy, and glittering shafts of war.
GRAY.—The Progress of Poesy, Stanza II. Line 11.

Or seen her well-appointed star
Come marching up the eastern hill afar.
COWLEY.—Brutus.

MORNING.—Parent of day! whose beauteous beams of light
Spring from the darksome womb of night.
YALDEN.—Hymn to Morning.

Brown night
Retires: young day pours in apace.
THOMSON.—Summer Line 51.

Where the morning sun first warmly smote
The open field, and where the unpierced shade
Imbrown'd the noontide bowers.
MILTON.—Paradise Lost, Book IV. Line 245.
Book IX. Line 1086.

The eye of day looks out
Dim through the haze.
BOWLES.—The Spirit of Discovery, Book I. Line 53

Gild the brown horror, and dispel the night.
DRYDEN.—The Hind and Panther Part II. Line 659.

Breaking the melancholy shades of night.
PRIOR.—Love and Friendship.

The meek-ey'd morn appears, mother of dews.
THOMSON.—Summer, Line 47.

When day arises, in that sweet hour of prime.
MILTON.—Paradise Lost, Book V.

See how the morning opes her golden gates,
And takes her farewell of the glorious sun!
SHAKSPERE.—Henry VI. Part III. Act II. Scene 1

Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountains' tops.
SHAKSPERE.—Romeo and Juliet, Act III. Scene 5.

MORTAL.—He raised a mortal to the skies,
She drew an angel down.
DRYDEN.—Alexander's Feast, last two Lines.
(Timotheus and Cecilia.)

MORTAR.—If he take you in hand, sir, with an argument,
He'll bray you in a mortar.
BEN JONSON.—The Alchemist, Act II. Scene 1.

MOSES.—So Moses the servant of the Lord died there in the land of Moab, according to the word of the Lord. And he buried him in a valley in the land of Moab, over against Beth-peor; but no man knoweth of his sepulchre unto this day.
DEUTERONOMY.—Chap. xxxiv. Verses 5 and 6.

MOSES.—All [the Jews] know of him is that his body was not left to the birds of the air and the beasts of the field. *For the Lord buried him.*

KINGSLEY.—Parish Sermons, No. 18.

MOTES.—The gay motes that people the sunbeams.

MILTON.—Il Penseroso, Line 8.

Like motes dependent on the sunny beam.

HOOD.—Midsummer Fairies, Verse 23.

And dance, as motes in his meridian ray.

DR. YOUNG.—Night VIII. Line 1545.

The whirling motes are seen uprising o'er
The burning sand that glitters on the shore,
Twisting around, across below, above,
As drawn by some resistless, hidden love:
A fiery column forming in their flight,
And dancing in the beam of broad sun-light.

LAMARTINE.—The Revds. EVANS and SWIFT's transl. of Lamartine's Poem of Jocelyn.

MOTHER.—There is a sight all hearts beguiling—
A youthful mother to her infant smiling,
Who with spread arms and dancing feet,
A cooing voice, returns its answer sweet.

BAILLIE.—Legend of Lady Griseld, Verse 32.

Happy be with such a mother.

TENNYSON.—The Princess.

Where yet was ever found a mother
Who'd give her booby for another?

GAY.—Fable III. Line 33.

O wonderful son, that can so astonish a mother!

SHAKSPERE.—Hamlet, Act III. Scene 2. (To Rosencrantz.)

That would hang us every mother's son.

SHAKSPERE.—Midsummer Night's Dream, Act I. Scene 2.

MOTTO.—Thou shalt write them upon the posts of thy house, and on thy gates.

MOSES.—Deuteronomy, Chap. vi. Ver. 9.

MOULD.—No autumn, nor no age, ever approach
This heavenly piece, which, Nature having wrought,
She lost her needle.

MASSINGER and FIELD.—Fatal Dowry, Act II. Scene 2.

MOULD.—I think Nature hath lost the mould
Where she her shape did take;
Or else I doubt if Nature could
So fair a creature make.

ANONYMOUS.—Gilfillan's Specimens of the less known British Poets, Vol. I. Page 132.

There camps his son: of all his following
Is none so beauteous: Nature broke the mould
In which she cast him.

ARIOSTO.—The Orlando Furioso, Canto X. Stanza 8 t. (Rose's Translation.)

Nature, despairing e'er to make the like,
Brake suddenly the mould in which 'twas fashion'd.

MASSINGER.—The Parliament of Love, Act V. Scene last.

Sighing that Nature formed but one such man,
And broke the die—in moulding Sheridan.

BYRON.—Monody on the Death of R. B. Sheridan.

MOUNTAINS.—The mountains and the hills shall break forth before you into singing, and all the trees of the field shall clap their hands.

ISAIAH, Chap. lv. Ver. 12.

For joy, even the unshorn mountains raise their voices to the stars: now the very rocks, the very groves, resound these notes.

BUCKLEY'S Virgil, Ecl. V. Page 15.

And wave your tops, ye pines,
With every plant, in sign of worship wave!

MILTON.—Paradise Lost, Book V.

MOUSE.—The country mouse stole out from his hiding-place, and bidding his friend good-bye, whispered in his ear, "Oh, my good sir, this fine mode of living may do for those who like it; but give me my barley bread in peace and security, before the daintiest feast where fear and care are in waiting."

ÆSOP.—Fable 30.

The bumpkin then concludes, Adieu!
This life perhaps agrees with you:
My grove and cave, secure from snares,
Shall comfort me with chaff and tares.

FRANCIS' Horace, Book II. Sat. VI. Line 231.

Give me again my hollow tree,
A crust of bread, and liberty!

POPE.—Sat. VI. last lines.

MOUTH.—I love the sex, and sometimes would reverse
The tyrant's wish, "That mankind only had
One neck, which he with one fell stroke might pierce;"
My wish is quite as wide, but not so bad,
And much more tender on the whole than fierce;
It being (not now, but only while a lad)
That womankind had but one rosy mouth,
To kiss them all at once from north to south.
BYRON.—Don Juan, Canto VI. Stanza 27.

MOUTHS.—He mouths a sentence as curs mouth a bone.
CHURCHILL.—The Rosciad, Line 322.

MULTITUDE.—We too are a multitude.
OVID.—Meta., Book I. Verse 355.

It is the practice of the multitude to bark at eminent men, as little dogs do at strangers.
SENECA.—Of a Happy Life, Chap. XV.

MURDER.—'Twas not enough
By subtle fraud to snatch a single life;
Puny impiety! whole kingdoms fell
To sate the lust of power: more horrid still,
The foulest stain and scandal of our nature,
Became its boast. *One* murder made a villain;
Millions a hero.
DR. PORTEUS.—Poem on Death.

One to destroy is murder by the law,
And gibbets keep the lifted hand in awe;
To murder thousands takes a specious name,
War's glorious art, and gives immortal fame.
DR. YOUNG.—Love of Fame, Satire VII. Line 55.

Laid schemes for death, to slaughter turn'd his heart,
And fitted murder to the rules of Art.
TICKELL.—On the Prospect of Peace.

Murder may pass unpunish'd for a time.
But tardy justice will o'ertake the crime.
DRYDEN.—The Cock and Fox.

Foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes.
SHAKSPERE.—Hamlet, Act I. Scene 2.
(After hearing of his Father's ghost.)

For murther, though it have no tongue, will speak
With most miraculous organ.
SHAKSPERE.—Hamlet, Act II. Scene 2.
(Chiding himself for his apathy.)

MURDER.—Murder will out—*that* see we day by day.
CHAUCER.—The Nun's Priests Tale, Line 15,058.

Murther most foul, as in the best it is.
SHAKSPERE.—Hamlet, Act I. Scene 5.
(His Father's ghost to him.)

'Tis of all vices the most contrary
To every virtue, and humanity;
For *they* intend the pleasure and delight,
But *this* the dissolution of nature.
SHACKERLY.—Marmion: Antiquary, Act III.

MURMURS.—With murmurs of soft rills and whispering trees.
GARTH.—The Dispensary, Canto I. Line 84.

As for murmurs, mother, we grumble a little now and then, to be sure. But there's no love lost between us.
GOLDSMITH.—She Stoops to Conquer, Act IV.
(Tony Lumpkin to Mrs. Hardcastle.)

MUSE.—O, for a muse of fire, that would ascend
The brightest heaven of invention.
SHAKSPERE.—King Henry V., Chorus.

MUSIC.—Music has charms to soothe a savage breast,
To soften rocks, or bend a knotted oak.
CONGREVE.—Mourning Bride, Act I. Scene 1.

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirits are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.
SHAKSPERE.—Merchant of Venice, Act V. Scene 1.
(Lorenzo to Jessica.)

Of a sweet nature, goat-herd, is the murmuring of yon pine, which tunefully rustles by the fountains: and sweetly too do you play on the pipe.
BANKS' Theocritus, Idyll I. Verse 8.

In some still evening, when the whispering breeze
Pants on the leaves, and dies upon the trees.
POPE.—Pastoral IV. Lines 79, 80.

Thyrsis, the music of that murmuring spring
Is not so mournful as the strains you sing.
POPE.—Pastoral IV. Lines 1, 2; BANKS *supra.*

Sweeter, good shepherd, is thy melody, than yon resounding water pours down from the rock above.
BANKS' Theocritus, Idyll I. Verse 8.

MUSIC.—Nor rivers winding through the vales below,
So sweetly warble, or so sweetly flow.
POPE.—Pastoral IV. Lines 3, 4.

If music be the food of love, play on,
Give me excess of it; that surfeiting,
The appetite may sicken, and so die.
That strain again;—it had a dying fall:
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour.
SHAKSPERE.—Twelfth Night, Act I. Scene 1.

Hanging upon her notes like a bee upon a Jessamine flower.
DE QUINCEY.—"Walking Stewart" listening to Madam Mara singing; Vol. VIII. Page 1.

The murmur that springs
From the growing of grass.
POE.—Al Aaraaf.

[Poe says he met with this idea in an old English tale which he was unable to obtain, and quoted from memory:—"The verie essence, and, as it were, springeheade and origine of all music, is the very pleasaunte sounde which the trees of the forest do make when they growe."]

The streams with softest sound are flowing,
The grass you almost hear it growing,
You hear it now, if e'er you can.
WORDSWORTH.—The Idiot Boy, Vol. I. 214.

The breath of flowers is farre sweeter in the aire (where it comes and goes like the warbling of musick) than in the hand.
LORD BACON.—Essay on Gardening.

There's music in the sighing of a reed;
There's music in the gushing of a rill;
There's music in all things, if men had ears
BYRON.—Don Juan, Canto XV. Stanza 5.

O, pleasant is the welcome kiss
When day's dull round is o'er;
And sweet the music of the step
That meets us at the door.
J. R. DRAKE.

There's music in the dawning morn,
There's music on the twilight cloud,
There's music in the depth of night,
When the world is still and dim,
And the stars flame out in the pomp of light,
Like the ones of the cherubim!
HONE.—Everyday Book, Vol. I. Page 1142, Verse 9

MUSIC.—Music of the spheres.

SHAKSPERE.—Pericles, Act V. Scene 1.

The stormy music of the drum.

CAMPBELL.—Pleasures of Hope.

Harmony in uproar.

ARBUTHNOT.—A Short Piece of Humour.

I hate that drum's discordant sound,
Parading round, and round, and round.

JOHN SCOTT.—Ode on hearing the Drum.

I was all ear,
And took in strains that might create a soul
Under the ribs of death.

MILTON.—Comus, Scene 1, Line 560.

In notes by distance made more sweet.

COLLINS.—Ode on the Passions, Line 66.

Sweetest melodies,
Are those that are by distance made more sweet.

WORDSWORTH.

Where gripinge grefes the hart would wounde,
And dolefulle dumps the mynd oppresse,
There musicke with her silver-sound
With spede is wont to send redress:
Of troubled mynds, in every sore,
Swete musicke hath a salve in store.

RICHARD EDWARDS.—1 Percy Reliques, Book II. Page 199.

When Music, heavenly maid, was young,
While yet in early Greece she sung,
The Passions oft, to hear her shell,
Throng'd around her magic cell.

COLLINS.—Ode on the Passions.

MYRTLE.—The myrtle (ensign of supreme command,
Consign'd to Venus by Melissa's hand;)
In myrtle shades oft sings the happy swain,
In myrtle shades despairing ghosts complain;
The myrtle crowns the happy lovers' heads,
The unhappy lovers' graves the myrtle spreads.—
Soon must this sprig, as you shall fix its doom,
Adorn Philander's head, or grace his tomb.

DR. JOHNSON.—Written at the request of a gentleman to whom a lady had given a sprig of myrtle.

[*Punch* in his principal illustration, wherein Lord Palmerston stands prominent, usually places a sprig of myrtle in his mouth, as the "ensign," it is presumed, of "supreme command."]

NAME.—Good name in man and woman, dear my lord,
Is the immediate jewel of their souls;
Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed.

SHAKSPERE.—Othello, Act III. Scene 3.

My name is Norval; on the Grampian hills
My father feeds his flocks; a frugal swain,
Whose constant cares were to increase his store,
And keep his only son, myself, at home.
For I had heard of battles, and I long'd
To follow to the field some warlike lord;
And Heav'n soon granted what my sire denied.

HOME.—Douglas, Act II. Scene 1.

Auf.—What is thy name?
Cor.—A name unmusical to Volscian's ears,
And harsh in sound to thine.

SHAKSPERE.—Coriolanus, Act IV. Scene 5.

A Junius Brutus, a Pomponius, or a Julius, or any other rusty name unwashed by baptism.

DISRAELI.—On Ridiculous Titles. (Curiosities of Lit. Vol. 2, p. 485.)

One crowded hour of glorious life
Is worth an age without a name.

ANONYMOUS.—Quoted by Sir Walter Scott in Old Mortality, Chap. XXXIII.

NATIONS.—When nations are to perish in their sins,
'Tis in the church the leprosy begins;
The priest, whose office is, with zeal sincere,
To watch the fountain, and preserve it clear,
Carelessly nods and sleeps upon the brink,
While others poison what the flock must drink.

COWPER.—Expostulation, Line 95.

NATURE.—And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself upon the earth, and it was so.

GENESIS, Chap. i. Verse 11.

Nature the vicar of the Almighty Lord.

CHAUCER.—Assembly of Fools, Line 379.

Knowing that nature never did betray
The heart that loved her.

WORDSWORTH.—Tintern Abbey.

NATURE.—All of these, and all I see,
Should be sung, and sung by me:
They speak their Maker as they can,
But want, and ask, the tongue of man.
PARNELL.—Hymn to Contentment, Line 71.

Nothing in nature, much less conscious being,
Was e'er created solely for itself.
DR. YOUNG.—Night IX. Line 706.

For whatsoever she produces, (I am not speaking only of animals, but even of those things which have sprung from the earth in such a manner as to rest on their own roots,) she designed it to be perfect in its respective kind.
YONGE'S Cicero.—Tusculan Disp. Book V. Div. 13.

Wise nature by variety does please,
Clothes differing passions in a differing dress.
DRYDEN.—Translation of Boileau's Poetry, Canto III Tragedy.

Where order in variety we see,
And where, though all things differ, all agree.
POPE.—Windsor Forest, Line 15.

Heaven to mankind impartial we confess,
If all are equal in their happiness;
But mutual wants this happiness increase,
All nature's difference keeps all nature's peace.
POPE.—Essay on Man, Epi. IV. Line 53

Extremes in nature equal ends produce.
POPE.—Epi. II. Line 205.

Extremes in nature equal good produce,
Extremes in man concur to general use.
POPE.—Moral Essays, Epi. III. Line 161.

Eye nature's walks, shoot folly as it flies,
And catch the manners living as they rise.
POPE.—Essay on Man, Epi. I. Line 13.

Look nature through 'tis neat gradation all.
DR. YOUNG.—Night VI. Part I. Line 714.

Nature and Wisdom never are at strife.
JUVENAL.—Sat. XIV. Line 321. (Gifford.)

No blank, no trifle, nature made, or meant.
DR. YOUNG.—Night II. Line 81.

Read nature; nature is a friend to truth.
DR. YOUNG.—Night IV. Line 702.

NATURE.—

Who can paint
Like Nature? can imagination boast,
Amid its gay creation, hues like hers?
Or can it mix them with that matchless skill,
And lose them in each other, as appears
In every bud that blows?
THOMSON'S Seasons.—Spring.

Nature hath fram'd strange fellows in her time.
SHAKSPERE.—Merchant of Venice, Act I. Scene 1.

To read and write comes by nature.
SHAKSPERE.—Much Ado About Nothing, Act III Scene 3. (Dogberry to second Watchman.)

Garters and stockings come by nature.
BEAUMONT and FLETCHER.—Cupid's Revenge, Act I. Scene 4.

Nature, through all her works, in great degree,
Borrows a blessing from variety.
CHURCHILL.—Apology.

Not without art, but yet to nature true.
CHURCHILL.—The Rosciad, Line 699.

Breathing nature lives in every line:
Chaste and subdued.
COLLINS.—Epi. to Sir Thos. Hanmer, Line 112

All things are artificial, for
Nature is the art of God.
SIR THOS. BROWNE.—Religio Medici.

The course of nature is the art of God.
DR. YOUNG.—Night IX. Line 1269.

I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.
SHAKSPERE.—Hamlet Act III. Scene 2.

NAVY.—The Royal Navy of England has ever been its greatest defence and ornament; it is its ancient and natural strength; the floating bulwark of the island; an arm moreover from which however strong and powerful, no danger can ever be apprehended to liberty, and accordingly it has been assiduously cultivated even from the earliest ages.
BLACKSTONE.—Commentaries by Broom and Hadley, Vol. I. Page 500